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CATALOGUE

OF

CAMEOS, INTAGLIOS, MEDALS,
BAS-RELIEFS,
BUSTS AND SMALL STATUES;

WITH A
GENERAL ACCOUNT
OF
TABLETS, VASES, ECRITOIRES,
AND OTHER
ORNAMENTAL AND USEEUL ARTICLES.

THE WHOLE FORMED IN DIFFERENT KINDS OF
PORCELAIN AND TERRA COTTA,

CHIEFLY
AFTER THE ANTIQUE,
AND THE
FINEST MODELS OF MODERN ARTISTS.

BY JOSIAH WEDGWOOD, F. R. S. AND A. S.
POTTER TO HER MAJESTY,
AND TO
HIS ROYAL HIGHNESS THE DUKE OF YORK AND ALBANY.

SOLD AT HIS ROOMS
IN GREEK STREET, SOHO, LONDON,
AND
AT HIS MANUFACTORY,
IN STAFFORDSHIRE.

THE SIXTH EDITION, WITH ADDITIONS.

ETRURIA, 1787.

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A

CATALOGUE.

THE progreſs of the arts, at all times and in every country, depends chiefly upon the encouragement they receive from thoſe, who by their rank and affluence are legiſlators in taſte; and who alone are capable of beſtowing rewards, upon the labours of induſtry, and the exertions of genius. It is their influence that forms the character of every age: they can turn the current of human purſuits at their pleaſure, and be ſurrounded either with beauty or deformity, with men or barbarians.

Great improvements cannot be made without powerful patronage: no art ever was, or can be, carried to great perfection, with feeble efforts, or at a ſmall expence; and it depends upon the views and liberality of thoſe, who are poſſeſſed of riches and power, whether individuals ſhall be ruined or rewarded for their ingenuity.

It was to the goodneſs, and generous protection, of our gracious SOVEREIGNS, and of the nobility and connoiſſeurs of this kingdom, that this manufactory owed its exiſtence; and it is through the continuance of their ſupport, and the liberal encouragement of many princes and illuſtrious perſons on the continent, that the proprietor has been enabled to riſk the expence of continual improvements, and to produce the various ornamental works, of which

he humbly ſubmits the merit to the judgement of thoſe who are ſkilled in theſe ſubjects.

To give an idea of theſe ornaments, it will be neceſſary to mention the *bodies*, or compoſitions of which they are formed. The principal of theſe, in their preſent ſtate of improvement, are the following.

I. TERRA COTTA: reſembling porphyry, granite, Egyptian pebble, and other beautiful ſtones of the ſiliceous or cryſtalline order.

II. BASALTES: a fine black porcelain *biſqué*, of nearly the ſame properties with the natural ſtone. It receives a high poliſh, ſerves as a touchſtone for metals, ſtrikes fire with ſteel, reſiſts all the acids, and bears, without injury, a ſtronger fire than the baſaltes itſelf.

III. WHITE PORCELAIN *biſqué*, with a ſmooth wax-like ſurface; of the ſame properties as the preceding, except in what depends upon colour.

IV. JASPER: a white porcelain *biſqué*, of exquiſite beauty and delicacy, poſſeſſing the general properties of the baſaltes, together with that of receiving colours through its whole ſubſtance, in a manner which no other *body*, ancient or modern, has been known to do. This renders it peculiarly fit for cameos, portraits, and all ſubjects in bas relief; as the ground may be made of any colour throughout, without paint or enamel, and the raiſed figures of a pure white.

V. BAMBOO, or cane-coloured biſqué porcelain, of the ſame nature with the porcelain No. 3.

VI. A porcelain biſqué of extreme HARDNESS, little inferior to that of agate. This property, together with its reſiſtence to the ſtrongeſt acids and corroſives, and its impenetrability by every known ſpecies of liquids, adapts it happily for mortars, and different kinds of chemical veſſels.

The

The various works, formed of these materials, are divided into twenty classes. In the eleven first, I have drawn up a *numbered catalogue* of the particular articles, arranged with as much regularity as can well be expected in a collection so various and so numerous, formed by gradual additions and increasing every day, and in which it has been necessary to continue to almost every article the number that fell to its share on its first introduction.

The other nine classes consist chiefly of objects which will not admit of any *particular enumeration*. Their forms, magnitudes, enrichments, degree of finishing, &c. are in themselves so complex, and so frequently varied to suit the tastes of those who honour me with commissions for them, that I can only endeavour to give a general idea of their nature and application.

*** Those who may be pleased to give orders for any of the *numbered* articles, are requested to mention the *subjects*, as well as the *numbers* in the class and section.

CLASS I.

Cameos and Intaglios.

These are accurately taken from antique gems, and from the finest models that can be procured from modern artists.

The Cameos are employed for various ornamental purposes. They are set in gold and steel mountings, for rings, lockets, bracelets, snuff boxes, watch keys and chains, and a number of other trinkets; as also for buttons, which have lately been much worn by the nobility in different parts of Europe.

They

They are uſed likewiſe for inlaying in cabinets, writing tables, book caſes, &c.† for which they form a moſt beautiful enrichment, at a moderate expence; the figures having that ſharpneſs which the body of fine biſqué porcelain is ſo peculiarly adapted to receive; and the price of cameos, with ſeveral figures, being much leſs than that of any other durable imitations of the real ſtones that have ever yet been made.

The ladies may diſplay their taſte a thouſand ways in the application of theſe cameos; and thus lead artiſts to a better ſtile in ornamenting their works. There are ſpecimens of this kind already, which do no leſs honour to the heart, than to the taſte, of the noble lady who choſe this way of patronizing and ſupporting an infant art;—which can only exiſt and be improved by the aid of ſuch generous protection.

The intaglios in the artificial baſaltes are excellent ſeals; being exact *impreſſions* from the fineſt gems, with the ſingular advantage of being little inferior in hardneſs to the gems themſelves.

In theſe materials, cameos may be made from intaglios, and intaglios from cameos, without loſing the drawing, the ſpirit, or delicacy of the original work; ſo that gentlemen may have a great variety of ſeals or cameos, at a ſmall expence; or have an opportunity of making perfect and durable copies of the choiceſt gems.

† The ſecond, and ſome of the following claſſes, afford *larger* pieces for the purpoſes laſt mentioned. The cameos of this firſt claſs are in general *ſmall*, of the ſizes of the antique gems, which moſt of them are real impreſſions from. I mention this to prevent diſappointments, which ſometimes happen, from an idea that all the particular ſubjects of this claſs are modelled of *large* ſizes as well as ſmall. Such of them as are ſo, are repeated in the reſpective claſſes following.

SECTION I.

Catalogue of CAMEOS; *which are made, either in the jaſper with different coloured grounds, for ornamental purpoſes;—or in the white porcelain biſqué, at a very moderate price, for thoſe who wiſh to form mythological or hiſtorical cabinets.*

Thoſe marked with an aſteriſk * are *heads*, the others *figures*.

Egyptian Mythology.

1 Oſiris, or Apis, worſhipped by the Egyptians under the figure of an ox, with Harpocrates his ſon, on the ſacred bark of the Nile; *from a black jaſper.*
3 Iſis, wife of Oſiris, with the flower lotus on her head*; *from a green jaſper, in the poſſeſſion of Mr. T. Jenkins.*
4 Another figure of Iſis*; *from a cameo.*
5 The ſame; *from a ſardonyx.*
7 Iſis with the ſiſtrum; *from a carnelian.*
13 The temple of Iſis; *from a cameo.*
17 Harpocrates with the fruit and leaves of perſea upon his head*; *onyx.*
19 Harpocrates ſtanding in a bark.
36 The flower lotus; *from a chalcedony.*
42 An Egyptian ſphinx with an ape; *from a cameo, cabinet of baron Stoſch.*
1646 An Egyptian figure covered with hieroglyphics.
1690 Harpocrates the god of ſilence.
1727 Horus ſitting upon the lotus, with the ſun and moon, and other hieroglyphics.

Grecian and Roman Mythology.

47 Saturn holding a ſcythe, and an open book at his feet; *from a carnelian.*
52 The Corybantes ſtriking their bucklers, to prevent the cries of the infant Jupiter from being heard by Saturn.
53 Cybele*; *from a carnelian.*
54 The ſame*; *from a cameo.*
55 The ſame*; *from a carnelian.*

59 Jupiter

59 Jupiter with all his attributes*; *from a carnelian, Mr. Wood.*
64 Jupiter and Iſis**.
65 Jupiter Olympius*; *from a ſardonyx, cabinet of the king of France.*
66 Jupiter with the diadem*; *from a cameo.*
74 Jupiter Olympius ſitting in the middle of the zodiac, with Mercury, Minerva, and Neptune; *carnelian, king of France's cabinet.*
83 Jupiter conſervator; *carnelian.*
87 Jupiter ſitting on his chariot drawn by four horſes, thundering upon the giants; *Grecian workmanſhip,* Donnion. *cabinet of the king of Naples.*
94 Juno; *carnelian.*
99 Jupiter in the form of a ſwan, careſſing Leda; *carnelian.*
101 The ſame; *from a ſardonyx.*
102 Jupiter transformed into a bull, carrying away Europa; *amethyſt.*
104 Jupiter transformed into an eagle, carrying away Hebe; *carnelian.*
108 Argus guarding Io transformed into a cow; *amethyſt, cabinet of the grand duke of Tuſcany.*
110 The council of the gods; *ſardonyx, baron Stoſch.*
112 Janus with two faces*; *carnelian.*
115 Minerva*; *cryſtal, lord Brudenell.*
117 Minerva carrying the ægis*; *blood-coloured jaſper, king of France.*
119 Minerva with the ægis*: *red jaſper, Monſ. Frantz at Vienna*; *Grecian,* Aſpaſii.
120 The ſame*; *niccolo.*
125 Minerva ſtanding armed; *carnelian.*
128 The ſame; *antique paſte.*
133 A taliſman; *carnelian, king of France,*
134 Mercury; *amethyſt.*
135 The ſame; ditto.
137 The ſame; *niccolo, duke Strozzi.*
140 The ſame; *carnelian, at Dreſden.*
141 Mercury the ſecret meſſenger of the gods; *carnelian, duke Strozzi at Rome.*
142 Mercury carrying a letter as a meſſenger; *hyacinth.*
147 Mercury holding the head of Aries; *Grecian,* Dioſcoridis; *in carnelian, lord Carliſle.*
149 Mercury ſitting upon Aries; *carnelian.*
152 Mercury god of travellers; *emerald, king of France.*
154 Mercury keeping the flocks of Admetus; *plaſma.*

160 Mer-

160 Mercury cutting off the head of Argus; *chalcedony.*
164 Hermaphroditus; *carnelian.*
165 The ſame; *ditto.*
166 Hermaphroditus and Salmacis; *carnelian.*
167 The three Graces; *carnelian, king of Naples.*
168 The ſame; *ditto.*
169 The ſame; *plaſma.*
170 The ſame; *amethyſt.*
171 Peace; *lapis lazuli.*
172 The ſame; *niccolo.*
176 Neptune ſtanding with his trident; *ſardonyx.*
177 The ſame; *carnelian.*
178 Neptune upon his chariot drawn by four ſea horſes; *rock cryſtal, duke Strozzi.*
179 Neptune ſitting upon a dolphin; *chalcedony.*
182 Neptune and Minerva diſputing about giving name to Athens; *caméo, king of Naples.*
183 Neptune and Minerva adjuſting the diſpute; *carnelian, ditto.*
185 Nereus and Doris, ſea deities; *amethyſt, grand duke of Tuſcany.*
186 The ſame; *carnelian, king of Naples.*
188 One of the Nereides; *rock cryſtal, grand duke.*
189, 190 Nereids; *antique paſte.*
191 The ſame; *amethyſt, king of Naples.*
192 Glaucus; *chalcedony, king of Naples.*
197 A River; *carnelian.*
201 Ceres*; *carnelian.*
204 Ceres with the cornucopia; *ditto.*
212 Flora*; *rock cryſtal.*
213 Pomona; *carnelian.*
214 The ſame; *agate.*
219 Night ſhedding poppies; *red jaſper, king of France.*
221 Apollo*; *carnelian.*
222 The ſame*; *ditto.*
224 Apollo laureled*; *ſardonyx, grand duke.*
227 Apollo with the lyre*; *ditto.*
229 Apollo*; *carnelian, grand duke.*
232 Apollo ſtanding; *ditto.*
234 Chiron, the centaur, inſtructing Achilles; *carnelian, la comteſſe Caruſini.*
235 Apollo ſtanding with the lyre; *hyacinth, palace of St. Angelo, Rome.*
240 Apollo purſuing Daphne; *carnelian.*

244 Phaeton falling from heaven; *chalcedony.*
245 Apollo and Marſyas; *carnelian, king of Naples.*
246 The ſame; *in ditto, grand duke.*
247 Marſyas bound by Apollo; *in ditto.*
248 The lyre of Apollo; *carnelian.*
253 Aurora and Cephalus; *antique paſte.*
258 Polyhymnia holding a book; *carnelian.*
266 Calliope; *ſardonyx.*
273 Diana*; *a fine head, carnelian.*
275 Diana with the bow; *carnelian,*
277 Diana huntreſs; *carnelian.*
278 The ſame; *ditto; Grecian,* Heii.
279 Diana of the mountains; *amethyſt, king of Naples; Grecian,* Apollonii.
287 The god Lunus; *carnelian.*
290 Endymion with the Moon; *ditto.*
293 Bacchus crowned; *amethyſt, Monſ. Deringh.*
297 Infant Bacchus; *carnelian.*
303 Bacchus educated by the nymphs; *cameo, king of Naples.*
304 Bacchus ſtanding with the thyrſus; *antique paſte.*
305 Bacchus with a Faun; *carnelian.*
306 Bacchus ſitting on a tyger; *carnelian.*
308 Bacchus and Ariadne**; *cameo, king of Naples.*
310 Bacchus and Ariadne riding on a tyger; *red jaſper, grand duke.*
326 A Faun; *carnelian.*
329 The ſame; *ditto.*
332 A Faun ſitting with a goat; *carnelian, grand duke.*
333 A Faun with a goat; *carnelian.*
335 A Faun holding a young Bacchus; *cameo, king of Naples.*
343 A Faun with a bacchante; *cameo.*
346 A Faun mad or drunk; *ſardonyx, king of France.*
348 The ſame; *ditto.*
353 Pan; *carnelian, ditto.*
355 Pan playing with a goat; *carnelian, king of Naples.*
363 A bacchante; *carnelian.*
365 The ſame; *antique paſte, king of Naples.*
368 The ſame; *cameo.*
369 A bacchante with a thyrſus; *carnelian, grand duke.*
370 The ſame; *niccolo, comteſſe Curuſini.*
371 The ſame; *ditto.*
372 A bachante with a tyger; *carnelian, grand duke.*

373 A bacchanal; *ditto. king of France.*
377 Callirrhöe, high prieſteſs of Bacchus.
380 A bacchanal; *carnelian.*
382 A bacchanalian ſubject; *ditto.*
383 The ſame; *ditto.*
385 The ſame; *ditto.*
387 The ſame; *ditto. king of France.*
388 The ſame; *chalcedony.*
390 A young Hercules*; *Grecian,* Eneius; *aquamarine, duke Strozzi.*
408 A Hercules*; *green jaſper.*
409 Infant Hercules killing the ſerpents; *onyx, king of France.*
411 Hercules binding Cerberus; *red jaſper, king of France.*
412 Hercules and Cerberus; *carnelian, king of Naples.*
414 Hercules killing Anteus; *rock cryſtal, duke Strozzi.*
416 The ſame; *king of Naples.*
421 Hercules ſtrangling the Nemean lion; *onyx.*
424 Hercules fighting with Hippolita, queen of the Amazons; *carnelian.*
425 Hercules wreſtling with Achelous transformed into a bull; *ditto.*
426 The ſame; *ditto.*
427 Hercules killing the Cretan bull; *carnelian, lord Carliſle.*
429 Hercules carrying a live bull; *carnelian*; *Grecian* Antherote.
442 Hercules ſupporting the world; *emerald, king of Naples.*
451 Hercules repoſing; *carnelian, king of France.*
454 Hercules embracing his ſon Auge; *carnelian.*
455 Hercules overcome by Love: *red jaſper, king of France.*
458 The ſame; *carnelian.*
459 Hercules and Iöle*; *carnelian.*
460 Hercules careſſing Iöle; *amethyſt, grand duke*; *Grecian,* Teucri.
462 Hercules bathing with Iöle; *cameo.*
463 The centaur Neſſus bound by Love; *ditto.*
468 Hercules with his club; *carnelian, ſaid to have been the ſeal of the republic of Tuſcany.*
469 Hercules going to fight the Amazons; *rock cryſtal, king of Naples.*
473 Iöle*; *carnelian, baron Stoſch.*
479 The ſame*; *amethyſt, king of Naples.*
481 The ſame*; *carnelian.*
484 The ſame*; *ditto.*

486 The ſame*; *ſardonyx.*
488 Iöle ſtanding with Hercules's club; *antique paſte.*
494 A Victory writing upon his buckler; *carnelian, king of France.*
496 A Victory holding a pike; *onyx, baron Stoſch.*
498 The ſame; *antique paſte.*
499 A naval Victory; *ſardonyx.*
501 Mars and Venus; *plaſma, grand duke.*
505 Venus; *plaſma.*
511 Venus and Cupid; *carnelian.*
513 The ſame; *ditto.*
517 The ſame; *ſardonyx, chevalier Victori*; *Grecian*, Acelii.
518 Venus victrix; *antique paſte.*
519 Marine Venus; *carnelian.*
520 Venus Anadyomene; *ditto.*
521 The temple of Venus; *red jaſper.*
523 Adonis; *carnelian.*
527 Vulcan forging armour for Achilles, at the requeſt of Venus; *ſardonyx.*
537 Cupid inflaming the mind; *niccolo, king of Naples.*
538 Cupid repoſing.
539 Cupid holding a bow; *carnelian, baron Stoſch.*
549 Two Cupids in a bark drawn by four dolphins; *carnelian.*
579 Eſculapius*; *ditto.*
583 The ſame*; *chalcedony.*
585 The ſame*; *carnelian.*
586 Eſculapius ſtanding with a ſerpent; *ditto.*
592 Hygeia ſtanding with the ſerpent; *ditto.*
628 Nemeſis holding a flower.
1600 Venus ſtanding; *carnelian.*
1601 Venus ſitting; *ditto.*
1604 Neptune.
1605 Ceres.
1606 Bathing Venus.
1607 Hercules gathering the golden apples in the garden of the Heſperides.
1608 Apollo.
1613 Minerva.
1620 Eſculapius and Hygeia.
1624 Young Hercules.
1625 Hercules.
1635 A bacchanalian triumph.
1639 Leander in the Helleſpont.
1640 A crouching Venus.

1645 A deification.
1672 Marriage of Bacchus and Ariadne.
1674 Marriage of Cupid and Pſyche; *duke of Marlborough.*
1675 Beautiful Meduſa.
1677 The three Graces.
1678 Juſtice with balance and cornucopia.
1679 Hygeia.
1681 Hygeia with a baſket of flowers.
1682 Hygeia.
1697 Diana.
1698 Niobe.
1702 Young Bacchus.
1705 Venus.
1708 Young Hercules.
1710 Fortune.
1715 Hercules ſtrangling the Nemean lion.
1728 Neptune.
1729 Mercury with a caduceus.
1730 Contemplating Muſe.
1731 Hope.
1732 The ſame; *ſmaller.*
1733 Omphale with the club of Hercules.
1750 Juſtice ſitting.
1751 Neptune ſtanding.
1752 Flora ſtanding.
1754 Venus belfeſſes.
1755 Venus de Medicis.
1756 The ſame.

Sacrifices, &c.

598 A ſacrifice; *rock cryſtal, high conſtable of Cologne.*
603 The ſame; *ditto, duke Strozzi.*
605 The ſame; *carnelian.*
614 An enchantment; *ditto, king of France.*
615 A prieſt holding a patera: *antique paſte.*
616 A high prieſteſs; *ſardonyx, prelate Molinari.*
1621 Hygeia, &c. a ſacrifice.
1622 An offering to Victory.
1644 A ſacrifice.
1749 Offering to Minerva.
1763 Sacrifice to Cupid.

Ancient Philoſophers, Poets, and Orators.

654 Homer*; *chalcedony, Mr. Henri.*
655 The ſame*; *carnelian.*
656 Plato*; *ditto.*
662 Socrates and Plato*; *granite.*
664 Socrates*; *carnelian.*
666 Socrates and Ariſtotle*; *ſardonyx.*
670 Epicurus*; *niccolo, lord Carliſle.*
675 Eſop*; *carnelian.*
676 Philemon*; *hyacinth.*
677 The ſame*; *carnelian.*
679 Euripides*; *ditto.*
682 Ariſtides*; *ditto.*
688 Antiſthenes*; *ditto.*
689 Ariſtophanes*; *carnelian, king of Naples.*
690 Theophraſtus*; *hyacinth.*
692 Diogenes*; *cameo, high conſtable of Cologn, at Rome.*
694 Diogenes diſputing with Lais*; *carnelian.*
700 Pythagoras*; *engraved in gold.*
701 Pythagoras ſitting*; *carnelian.*
702 Anacreon; *ditto.*
703 Hippocrates*; *ditto.*
704 Apollonius Tyanæus*; *green jaſper.*
705 Theon*; *niccolo.*
706 Lucius Apuleius*; *carnelian.*
707 Solon*; *chalcedony.*
709 Pindar*; *opal.*
711 Horace*; *emerald.*
712 Periander*; *chalcedony.*
715 Plautus*; *jaſper, king of Naples.*
716 Mago and Dionyſius**; *plaſma.*
717 Charondas*; *ſardonyx.*
718 Democritus*; *carnelian.*
724 Sappho*; *green jaſper, France.*
729 Ovid*; *ſardonyx.*
730 Virgil*; *hyacinth.*
734 Seneca*; *chalcedony.*
740 Hermes triſmegiſtus, with Mercury's caduceus*; *ditto.*
1541 Livy*; *carnelian, king of France.*
1656 Cicero*.
1661 Cato of Utica*.
1688 Demoſthenes*.

1700 Pho-

1700 Phocion*.
1701 Socrates*.
1707 Homer*.
1709 Phocion*.
1787 Seneca*.

Sovereigns of Macedonia, &c.

743 Alexander the great*; *agate.*
749 Olympia his mother*; *niccolo, Dresden.*
753 Lysimachus*; *crystal.*
756 Antiochus II. king of Syria*; *carnelian.*
762 Ptolemy king of Cyrene*; *carnelian, grand duke.*
765 Juba*; *green jasper.*
767 Semiramis giving the command to her son*; *sardonyx.*
768 Masiniſſa, king of Numidia*; *chalcedony.*
769 The same*; *plasma.*
772 Alcibiades*; *porphyry.*
774 Hamilcar*; *agate, Mr. Edward Walpole.*
775 Hannibal, with the Punic characters*; *amethyst.*
778 Phocion*; *cameo, cardinal Alexander Albani.*
779 The same*; *niccolo.*
783 Byssas, founder of Byzantium*; *agate.*
793 Cleopatra*; *in the Roman college*; *Grecian,* Eneius.
794 The same*; *carnelian, king of France.*
796 Ptolemy Soter, first king of Egypt*; *oriental granite, grand duke.*
797 The same, with his family*; *carnelian.*
799 Ptolemy Philadelphus, second king of Egypt*; *amethyst.*
800 Arsinöe, daughter of Ptolemy Soter*; *carnelian, grand duke.*
801 Ptolemy Euergetes, third king of Egypt*; *ditto, king of France.*
804 Ptolemy Philopater, sixth king of Egypt*.
805 Ptolemy Euergetes, seventh king of Egypt*; *chalcedony.*
813 Ptolemy junior, thirteenth king of Egypt*; *carnelian.*

Fabulous age of the Greeks.

818 Prometheus forming a head.
823 Bellerophon taming Pegasus; *carnelian.*
828 Bellerophon conquering Chimæra; *antique paste.*
832 Medea rejuvenating the father of Jason; *carnelian.*
840 Œdipus; *onyx, Mr. Robinson.*

845 The-

845 Theſeus*; *carnelian.*
847 The ſame; *ſardonyx, Auſtrian cabinet at Vienna*; *Grecian,* Philemonis.
850 The ſame, raiſing the ſtone under which his father had hid his ſword; *carnelian, duke of Orleans.*
854 A centaur carrying a branch of a tree, and a cornucopia; *carnelian.*
861 Leander; *chalcedony.*
862 The ſame; *carnelian, counteſs Caruſini.*
866 Creſontus, Timeno, and Euriſthonus, drawing lots for the cities of Meſſina, Argos, and Sparta; *carnelian.*
871 Perſeus; *carnelian.*
873 Perſeus with the head of Meduſa; *aquamarine, duke of Devonſhire.*
874 Perſeus with his armour; *carnelian, king of Naples*; *Grecian,* Dioſcoridis.
876 Perſeus and Andromeda; *red jaſper.*
877 Bellerophon watering Pegaſus at the bottom of Parnaſſus; *carnelian.*
878 Meduſa; *chalcedony, duke Strozzi*; *Grecian,* Solonis.
884 Meleager*; *carnelian, grand duke.*
887 The ſame; *baron Stoſch.*
888 The ſame; *chalcedony.*
893 Dædalus; *ditto.*

War of Troy.

912 Priam*; *ſardonyx, duke of Devonſhire*; *Grecian,* Actionis.
913 Paris, with the Phrygian cap*; *amethyſt.*
921 Hector and Andromache**; *carnelian.*
927 Achilles*; *ditto.*
928 The infant Achilles carried by the centaur Chiron; *ditto.*
929 Chiron inſtructing Achilles; *ſardonyx.*
930 Chiron ſhooting with a bow; *chalcedony, Metaſtaſio at Vienna.*
932 Achilles playing on the lyre; *amethyſt, king of France*; *Grecian,* Pamphilii.
939 Ajax and Teucer, defending the fleet from the Trojans; *carnelian.*
940 Ajax carrying the body of Patroclus; *agate, king of France.*
942 The ſame; *carnelian, grand duke.*

933 A soldier bringing the news of the death of Patroclus to Achilles; *cameo, countess Carusini.*
947 Hector dragged round the walls of Troy; *carnelian.*
948 Priam begging the body of Hector from Achilles; *onyx, lord Brudenell.*
949 The same; *carnelian.*
954 Achilles wounded in the heel; *ditto.*
955 Ajax carrying the body of Achilles; *niccolo.*
956 Diomede carrying the body of Achilles; *niccolo.*
957 Diomede carrying away the palladium; *carnelian*; *Grecian*, Dioscoridis.
958 The same; *ditto, duke Strozzi.*
960 The same; *sardonyx.*
961 The same; *chalcedony.*
963 Diomede prevented by Apollo from pursuing Eneas; *carnelian.*
976 Laocoon; *granite, duke of Leeds*; *from the statue in the Vatican.*
1684 Ajax guarding the body of Patroclus.

Roman History.

987 The goddess Roma, sitting with trophies; *carnelian, grand duke.*
998 Claudia, vestal virgin; *ditto, king of France.*
999 A vestal; *chalcedony.*
1000 Tuccia, a vestal, carrying water in a sieve in proof of her chastity.
1001 Claudia a vestal, drawing the loaded barge with her girdle in proof of chastity; *carnelian.*
1014 A chariot; *cameo, king of Naples*; *Grecian*, Sostraton.
1016 A chariot; *carnelian, king of France.*
1037 Dacia restituta; *carnelian.*
1038 Lucius Papyrius, with his mother persuading him to reveal the resolutions of the senate; *carnelian.*
1044 A high priest kneeling, and making a treaty of peace; *plasma.*
1046 The Romans finding the books of the Sybils; *white agate, king of Naples.*
1047 Sophonisba taking poison, that she might not be led in triumph to Rome; *plasma.*
1048 Jugurtha delivered to Sylla; *carnelian.*
1049 Clelia given as a hostage to Porsena; *ditto, king of France.*
1052 Captive soldiers; *sardonyx.*

1053 Mili-

1053 Military charity; *carnelian.*
1054 A conquered province; *ditto.*
1055 Naval engagement between Auguſtus and Antony; *rock cryſtal, king of Naples.*
1070 A ſoldier on horſeback; *onyx.*
1071 Trajan fighting on horſeback; *antique paſte, prelate Molinari.*
1075 The death of Julius Cæſar; *rock cryſtal, abbé Fanchini at Sienna.*
1076 Nero in the habit of a muſe; *carnelian.*
1078 Marcus Aurelius on horſeback; *cameo, from the bronze ſtatue at Rome.*
1079 Antonia, with the urn containing the aſhes of her huſband Germanicus; *carnelian.*
1083 Romulus*; *ditto.*
1085 Numa Pompilius*; *niccolo.*
1086 Numa Pompilius as a prieſt*; *carnelian.*
1088 Ancus Martius*; *niccolo.*
1089 Lucius Junius Brutus*; *white amethyſt, baron Stoſch.*
1095 Lucius Valerius Publicola*; *carnelian, grand duke.*
1096 Marcus Junius Syllanus*; *carnelian.*
1097 Lucius Cornelius Sylla*; *ditto.*
1100 Scipio Africanus*; *ditto.*
1101 Regulus with the nail behind his neck*; *ditto.*
1103 Cincinnatus*; *ditto, baron Stoſch.*
1104 Cato of Utica*; *chalcedony.*
1106 The ſame*; *ſardonyx.*
1107 Caius Marius*; *chalcedony, baron Stoſch.*
1108 Poſthumus Albinus*; *ditto.*
1111 Marcus Claudius Marcellus*; *jaſper.*
1112 The ſame*; *carnelian.*
1114 Caius Numanius Valla*; *carnelian.*
1115 Marcus Craſſus*; *ſardonyx.*
1117 Quintus Fabius Maximus*; *ditto.*
1118 Lentulus*; *carnelian.*
1119 Quint. Catulus*; *ſardonyx.*
1122 Cato cenſor*; *carnelian, king of France.*
1123 P. Cornelius Naſieus*; *amethyſt.*
1125 Cicero*; *ſardonyx, king of France.*
1126 The ſame*; *niccolo, prince of Orange, at the Hague.*
1127 The ſame*; *cameo, prince Odeſcalchi at Rome.*
1128 Marcus Varrus*; *carnelian.*
1130 Mecænas*; *ditto, king of Naples*; *Grecian*, Solonis.
1138 Pompey the great*; *ditto, counteſs Luneville at Naples.*
1139 Cneius Pompeius, ſon of Pompey*; *chalcedony.*

1141 Sex

1141 Sextus Pompeius*; *aquamarine, grand duke*; *Grecian*, Agathonis.
1142 The ſame*; *niccolo.*
1143 Marcus Junius Brutus with the dagger*; *ſardonyx.*
1144 The ſame*; *black jaſper.*
1146 A conſular head*; *carnelian.*
1148 The ſame*; *ditto.*
1149 The ſame*; *ditto, grand duke.*
1151 The ſame*; *red jaſper.*
1153 The ſame*; *carnelian.*
1154 A Roman family*; *ditto.*
1156 Julius Cæſar*; *cryſtal.*
1159 The triumvirate of Marc Antony, Lepidus, and Auguſtus*; *carnelian.*
1160 Antony and Cleopatra*; *ſardonyx, Dreſden.*
1165 Auguſtus*; *cameo, king of Naples.*
1166 Auguſtus, and Livia his wife*; *carnelian.*
1167 Livia*; *carnelian, lord Carliſle.*
1170 Agrippa, ſon-in-law of Auguſtus*: *green jaſper.*
1172 Caius and Lucius Cæſar*; *carnelian.*
1173 Caius Cæſar*; *ditto.*
1174 Lucius Cæſar*; *ditto.*
1175 The ſame*; *hyacinth.*
1176 Tiberius*; *carnelian, Mr. Edw. Walpole.*
1178 Tiberius*; *carnelian.*
1179 Tiberius and Livia his mother*; *cameo, grand duke.*
1180 Druſius, ſon of Tiberius*; *chalcedony, duke of Devonſhire.*
1181 The ſame*; *carnelian.*
1183 Nero Claudius Druſus, brother of Tiberius*; *hyacinth, grand duke.*
1184 The ſame*; *carnelian.*
1185 Antonia junior, daughter of Marc Antony*; *cameo.*
1194 Caligula and his ſiſter Agrippina*; *cameo.*
1195 Druſilla, ſiſter of Caligula*; *carnelian.*
1198 Claudius*; *green jaſper.*
1199 Valeria Meſſalina, wife of Claudius*; *carnelian.*
1200 Agrippa junior, wife of Claudius*; *ſardonyx.*
1201 Britanicus ſon of Claudius*; *carnelian.*
1202 The ſame*; *ditto, cabinet Capponi at Rome.*
1203 Nero*; *cameo.*
1207 Poppea, wife of Nero*; *carnelian.*
1210 Galba*; *oriental agate, king of France.*
1212 Otho*; *carnelian.*
1213 Vitellius*; *ditto.*

1214 Vitellius*; *carnelian.*
1215 Veſpaſian*; *cameo, grand duke.*
1216 Veſpaſian*; *carnelian, king of France.*
1218 Titus*; *ditto.*
1219 The ſame*; *cameo.*
1220 Julia, daughter of Titus*; *oriental ſapphire*; *treaſury of St. Dennis, France*; *Grecian*, Euodi.
1221 The ſame*; *hyacinth, Monſ. Deringh*; *Grecian*, Nicandros.
1223 Domitian*; *cameo, king of Naples.*
1224 The ſame*; *niccolo.*
1230 Nerva*; *carnelian.*
1232 Trajan*; *carnelian.*
1233 Trajan, Plotina, Marciana and Matilda*; *onyx, king of Naples.*
1235 Plotina, wife of Trajan*; *carnelian.*
1236 Marciana, ſiſter of Trajan*; *carnelian.*
1239 Hadrian*; *ditto, king of Naples.*
1241 The ſame*; *ditto.*
1242 Sabina, wife of Hadrian*; *ditto, duke of Marlborough.*
1243 The ſame*; *ditto, at Venice.*
1244 The ſame*; *ditto.*
1245 Sabina veiled*; *cryſtal, prince Waldeck.*
1246 Antonius, the favourite of Hadrian*; *carnelian.*
1248 The ſame*; *ditto.*
1249 The ſame*; *ditto.*
1253 Ælius Cæſar, brother of Hadrian*; *amethyſt, Counteſs Curuſini.*
1256 Antoninus Pius*; *amethyſt, grand duke.*
1257 The ſame*; *ditto, king of Naples.*
1258 Fauſtina, wife of Ant. Pius*; *carnelian.*
1260 The ſame*; *ditto.*
1261 Fauſtina veiled*; *ditto.*
1262 Gallerius Valerius Antoninus, ſon of Ant. Pius*.
1263 Marcus Aurelius*; *ſardonyx.*
1264 The ſame*; *red jaſper.*
1265 The ſame*; *rock cryſtal.*
1266 Marcus Aurelius and Fauſtina*; *cameo.*
1270 Fauſtina junior, wife of Marcus Aurelius*; *carnelian.*
1271 Lucius Verus*; *antique paſte.*
1272 The ſame*; *carnelian.*
1275 Commodus*; *hyacinth, grand duke.*
1277 The ſame*; *amethyſt.*
1280 Commodus and Ennius Verus, brothers*; *cameo.*
1281 Pertinax*; *carnelian.*

1282 The

1282 The ſame*; *plaſma.*
1288 Didia Clara*; *carnelian.*
1291 Peſcennius*; *ditto.*
1292 Albinus*; *chalcedony.*
1293 Septimius Severus*; *amethyſt.*
1294 Septimius Severus*; *carnelian.*
1297 Sept. Severus, Julia Pia, Caracalla, and Geta*; *ditto.*
1298 The ſame; *ditto.*
1299 Julia Pia, wife of Sept. Severus*; *hyacinth.*
1302 Caracalla*; *chalcedony.*
1303 The ſame*; *carnelian.*
1304 The ſame*; *ditto.*
1306 Geta, brother of Caracalla*; *carnelian, king of Naples.*
1307 Macrinus*; *ditto.*
1308 Diadumenus*; *ditto.*
1311 The ſame*; *niccolo.*
1317 Alexander Severus*; *ditto.*
1320 Maximinius*; *plaſma.*
1323 Gordianus Africanus*, *chalcedony, baron Stoſch.*
1330 Sabina Tranquillina, wife of Gordian*; *carnelian.*
1332 Philippus, Otacilla his wife, and Philippus junior his ſon*; *niccolo.*
1333 Trajanus Decius*; *ditto.*
1335 Voluſianus*; *carnelian.*
1336 Emilianus*; *chalcedony.*
1340 Claudius II. Gothicus*; *lapis lazuli.*
1341 Quintillus*; *carnelian.*
1343 Probus*; *ditto.*
1344 Alectus*; *ditto.*
1345 Conſtantine the great*; *ditto.*
1346 The ſame on horſeback; *red jaſper, baron Stoſch.*
1348 Conſtantinus, his ſon*; *rock cryſtal, grand duke.*
1349 Julian the apoſtate*; *ſardonyx.*
1350 The ſame, with Flavia Julia Helena his wife*; *granate.*
1609 Pompey the great.
1610 The ſame; *ſmaller ſize.*
1614 Cæſar Germanicus.
1617 Lucius Junius Brutus.
1704 Sabina.
1711 Cleopatra.
1712 Marcus Aurelius.
1735 Continence of Scipio.
1753 Antonia ſtanding.

1757 Sophoniſba.
2758 Julius Cæſar.

Maſks, Chimæras, &c.

829 A chimæra; *carnelian.*
1351 A man putting on a maſk; *chalcedony, baron Stoſch.*
1355 Cupid maſked; *carnelian.*
1356 The ſame; *red jaſper.*
1357 Cupid dreſſing a maſk; *carnelian.*
1363 An actor of comedy; *ditto.*
1402 Two maſks; *ditto, grand duke.*
1408 A chimæra; *emerald, king of France.*
1409 The ſame; *carnelian.*
1449 A Sphinx; *ditto, duke Strozzi.*
1454 The ſame; *ditto.*
1533 A baſiliſk drawn by four cocks; *red jaſper.*
1618 Four maſks.

Illuſtrious moderns.

735 Alexander Pope*; *chalcedony.*
1537 Mary, queen of Scots*; *carnelian.*
1538 Oliver Cromwell*; *amethyſt.*
1539 The Pretender*; *carnelian.*
1542 Baron Monteſquieu*; *ſardonyx.*
1543 Cardinal Alexander Albani*; *carnelian.*
1544 Antonio Correggio*; *cameo.*
1545 Rafael Urbin*; *carnelian.*
1546 Mich. Angelo Buenaroti*; *chalcedony.*
1547 Charles Maratti*; *carnelian.*
1612 King George III*.
1619 Earl of Clanbraſſil*.
1658 Cervantes*.
1659 Voltaire*.
1660 Grotius*.
1662 Milton*.
1671 Sir John Fielding*.
1673 Pope Clement XIV *.
1676 Inigo Jones*.
1685 Sir Iſaac Newton*.
1686 The ſame*.
1687 The ſame, *ſmaller, from his own ring**.
1689 Milton*.
1691 Henry IV of France*.

1692 Duke

1692 Duke de Sully*.
1693 Louis XV.*.
1694 George II*.
1695 Joſeph II, emperor of Germany*.
1696 Oliver Cromwell*.
1699 Mr. Blake*.
1703 General Waſhington*
1706 Louis XIV. of France*.
1713 George III*.
1714 Queen Charlotte*.
1716 Counteſs of Portland*.
1718 Mr. Hamilton of Bath*.
1719 Shakeſpeare*.
1720 The ſame*.
1721 Mrs. Barbault*.
1722 Garrick, *by Pingo**.
1723 The ſame, *by Marchant**.
1724 The ſame, *by Kirk**.
1725 Dr. Mead*.
1726 The ſame, *ſmaller**.
1736 Dr. Franklin*.
1737 Lord Chatham*.
1738 General Honeywood*.
1739 George III, and queen Charlotte*.
1740 The ſame, *ſmaller**.
1741 King of Pruſſia*.
1742 Prince of Pruſſia*.
1743 William III, of England*.
1744 King of Naples*.
1745 Queen of Naples*.
1746 King of Sardinia*.

Miſcellaneous.

1421 A man making a vaſe; *carnelian, king of France.*
1422 The ſame; *ditto.*
1423 The ſame; *cameo, king of Naples.*
1424 The ſame; *carnelian.*
1425 A vaſe; *ditto.*
1426 The ſame; *ditto.*
1434 The ſame; *ditto.*
1457 A lion; *ditto.*
1458 The ſame; *ditto, duke Strozzi.*
1426 The ſame; *ditto.*
1463 A lioneſs; *ditto.*

1464 A

1464 A lion devouring a wild boar; *ditto.*
1466 A lion devouring a horſe; *red jaſper.*
1467 The ſame; *carnelian.*
1485 A ſow; *ditto.*
1489 A bull; *ditto, king of France*; *Grecian*, Hillii.
1506 Two Sea horſes; *carnelian.*
1623 A conquering hero.
1680 A man firing a rocket, in the character of Mars.
1747 Jeſus Chriſt.
1748 Virgin Mary.
1759 Brace of birds.
1760 A pointer dog.
1761 An Elephant.
1762 A horſe.
1764 A rattleſnake.

SECTION. II.

Catalogue of Intaglios.

THE intaglios, as now improved, take a good poliſh, and, when poliſhed, have exactly the effect of fine black baſaltes or jaſper.

Another method has been diſcovered of adding very conſiderably to their beauty, by making the intaglio part black, and the flat ſurface blue and highly poliſhed; by which means they are made to imitate the black and blue onyx (or *niccolo*) with great exactneſs, and become equally ornamental for rings as for ſeals.

They are now likewiſe made, and poliſhed, in imitation of various coloured agates and other ſtones; and in cyphers, with the letters of one colour, and the ground of another. The correct ſharpneſs, and ſuperior hardneſs, of theſe intaglios, have now been ſufficiently aſcertained by experience.

ANTI-

Antique Subjects.

1 A dancing Faun.
2 Mars and Venus.
4 Diomedes, Apollo, and Æneas.
6 Young Hercules*.
7 A Victory.
8 A Veſtal.
9 Hercules and lion.
10 Neptune*.
11 Apollo*.
13 Meduſa*.
14 Homer.*.
15 Scipio Africanus*.
16 Socrates*.
17 Marcus Aurelius*.
19 Sabina*.
21 Lyſimachus*.
22 Neptune*.
23 Ceres*.
24 Eſculapius*.
25 Germanicus*.
27 Hygeia.
28 Adonis.
29 Horace*.
30 Cicero*.
33 A conquered province.
34 Camillus*.
35 Ceres*.
36 Socrates*.
37 Olympias*.
38 A Faun.*.
39 Ptolemy Philopater*
40 Sappho*.
41 An unknown queen, *perhaps Cleopatra**.
42 Minerva.
43 Theſeus*.
44 Charondas*.
45 A philoſopher*.
46 Bacchus*.
47 Ariſtotle*.
48 Hercules*.
49 Periander*.
51 Sappho*.
52 Juba*.
53 Young Hercules*.
54 Eſculapius*.
55 Perſeus*.
56 A Faun*.
57 A lioneſs
58 Young Antoninus*.
59 A lion in front.
60 Phocion*.
61 Polyhymnia*.
62 Iöle.
63 Mercury*.
64 Druſus*.
65 Cicero*.
66 Laocoon*.
67 Plato*.
68 Atlas ſupporting the world.
69 A lion devouring a horſe.
70 Bacchus*.
71 Eſculapius*.
72 Neptune*.
73 Demoſthenes*.
74 Repoſing Hercules.
75 Cupid.
76 A Vaſe.
77 Ariſtophanes*.
78 Horace*.
79 Solon*.
80 Virgil*.
81 Young Fauſtina*.
82 Didia Clara, daughter of Didius Julianus*.
83 Neptune*.
84 Hercules and Iöle*.
85 Contemplative Muſe
86 Sabina, wife of Hadrian, in the character of Ceres*.

87 Pom-

87 Pompey*.
88 Cupid, inflaming the mind.
90 Poppea, wife of Nero.*.
91 Leander*.
92 Britannicus, ſon of Claudius*.
93 Paris*.
94 Theſeus raiſing a ſtone, &c.
95 A Sphynx.
97 Chiron ſhooting with a bow.
99 Jupiter Ammon, *ſmall**.
101 Diomedes.
102 Venus*.
103 Venus and Cupid
104 A Sow.
105 A Sphynx.
106 Chiron, centaur*.
107 Apollo*.
108 Pan*.
109 Lucius Junius Brutus*.
110 A figure from Herculaneum.
112 Auguſtus Cæſar*.
113 Lucius Verus*.
114 Unknown*.
115 JuliusCæſar and Livia*.
117 Scantilla, wife of Didius Juliânus, *ſmall**.
118 Man making a Vaſe.
119 Antinous*.
120 Ceres, *ſmall**.
121 The Centaur Neſſus,
122 Apollo ſtanding with his lyre.
123 Juno upon an Eagle
124 A Bacchante.
125 Sacrifice.
126 Cupid and Pſyche.
127 Mercury ſtanding
128 The three Graces
129 Mercury.
130 Mercury ſitting on a ram.
131 Mercury, god of travellers.
132 Mercury raiſing a dead man by the hand.
133 Mercury keeping the flocks of Admetus
134 Cupid and Pſyche
135 Harpocrates*.
136 Ditto ſtanding in a bark.
137 Ditto with Cornucopia.
138 Ditto.
139 Jupiter Conſervator.
140 The three Graces.
142 Plutarch*.
143 A furious Faun.
144 Julius Cæſar.
145 Jupiter, Hebe, and Ganymede.
146 Venus*.
147 Bacchanalian figures.
148 Venus Victrix.
149 An Egyptian figure.
150 The three Graces.
151 Peace, or Union.
152 Neptune with ſea-horſes
153 Pomona.
154 Phaëton falling from heaven.
155 The lyre of Apollo.
156 Thalia.
157 Euterpe.
158 Melpomene.
159 Therpſichore.
160 Apollo and lyre.
161 Diana, huntreſs.
162 Endymion with the moon.
163 Bacchus with a Faun.
164 Bacchus ſitting on a tyger.
165 Hercules overcome by Love.
166 Venus and Cupid.
167 The temple of Venus.
168 Cupid.

169 Eſcu-

169 Eſculapius.
170 Enchantment.
171 Æſop*.
172 Pythagoras, ſitting
173 Hero and Leander.
174 Perſeus ſtanding.
175 Meleager with a boar's head.
176 Claudia, veſtal virgin.
177 Caſtor and Pollux.
178 Roman matron
179 Antonia and urn.
180 Seneca in the bath.
181 Conſtantine on horſeback.
182 A man putting on a maſk.
138 Cupid maſked.
184 Cupid dreſſing a maſk.
185 A Chimæra.
186 A man making a vaſe
187 A vaſe.
188 A cock with the diamonds.
189 Livy*.
194 Chiron the centaur, playing upon the lyre
195 Semiramis giving the command to her ſon.
196 Alcibiades*.
197 Hannibal*.
198 Prometheus forming a man.
199 Theſeus killing the minotaur.
200 Medea, &c.
202 Jupiter Olympius*.
203 Cicero*.
204 Homer*.
205 Scævola, &c.
206 Hope.
207 Venus and Cupid.
208 Cupid and Pſyche.
209 Iole*.
211 Cleopatra.
213 Regulus with the Nail*.
215 Jupiter with all his Attributes*.
216 Birth of Bacchus, *Michael Angelo's ſeal.*
217 A cow and calf.
218 Ægle binding Silenus to a tree.
219 Sophoniſba taking poiſon.
220 Calliope.
221 Diana huntreſs.
222 Papirius and his mother.
223 Marcus Junius Brutus*.
224 Iole*.
227 Anacreon*.
229 Agatho*.
230 Ennius*.
231 Apuleius*.
232 Hermes Triſmegiſtus*.
233 Ovid*.
234 Theocritus*.
235 Pythagoras*.
236 Socrates*.
238 Meduſa*.
239 Seneca*.
240 Alexander*.
241 Minerva.
242 Marcus Aurelius on horſeback.
243 Iole.
244 Peace.
245 Jupiter and Leda.
246 Mars.
247 Bacchanalian figures.
248 Neptune ſtanding in a ſhell.
249 Cicero*.
250 A bacchante with a Thyrſus.
251 Bacchus and Ariadne on a tyger.
252 Saturn with an encircled ſerpent.

253 Cybele*.
254 Saturn devouring a ſtone.
255 Cybele*.
256 The flower lotus.
257 Bellerophon watering Pegaſus.
258 Iſis with the ſiſtrum*.
259 Canopus.
260 Jupiter and Iſis.
261 Iſis with the budding horns*.
262 Ganymede.
263 Virgil*.
266 Madona*.
268 Two Cupids.
270 Mars and Venus, *ſmall*.
271 Apollo, *large**.
272 Venus.
273 Conquered province, *ſecond ſize*.
274 Apollo.
276 Madona*.
277 Mars.
278 Venus.
279 Hygeia.
281 Venus.
282 The three Graces.
285 Britannicus*.
287 A prieſteſs.
288 Minerva.
289 Hygeia.
290 Diana of the mountains.
292 Diana.
293 Apollo and Daphne.
294 Hercules killing the minotaur.
295 Venus*.
296 Pomona.
297 Saturn.
299 Venus victrix.
300 Offering to victory.
301 Diomedes *or* Perſeus.
302 Agrippina.
303 A bull.
304 Hannibal*.
305 Neptune.
306 Night ſhedding poppies.
307 Nereides.
308 Priam begging the body of Hector from Achilles.
309 Eſculapius.
310 Hygeia.
311 A prieſt.
312 Neptune.
313 A ſacrifice.
314 Virtue.
315 Juſtice.
316 Neptune in peace with Minerva.
317 Mucius Scævola before Porſena.
318 Ulyſſes ſtopping the chariot of Victory.
319 A ſacrifice.
320 Diana.
321 Ceres inſtructing Triptolemus in agriculture.
322 Flora.
323 Sophoniſba taking poiſon.
324 Plato.
326 Hope with an anchor.
327 Two Sea-horſes.
328 A lion ſeizing a horſe.
329 Pindar*.
330 Cybele giving Jupiter to be educated.
331 A warrior.
332 Hercules killing a bull.
333 Mucius Scævola burning his hand, &c.
334 Diogenes diſputing with Lais.
335 A Sacrifice.
336 Neptune*.
337 A warrior.

338 A Warrior.
339 A Bird let fly.
340 Hygeia.
342 A Cupid.
344 Offering to victory.
345 Perseus with armour, *small.*
346 Venus victrix.
347 Silence*.
348 Venus and Cupid.
349 Cupid with a caduceus.
350 A piping Bacchus and Cupid.
351 A Cupid with a butterfly.
352 Esculapius, Hygeia, and Telesphorus.
353 Three Cupids.
354 Mariage of Cupid and Psyche.
355 Two Cupids in a bark.
358 Zingara*.
359 A gaping head*.
376 Xenophon*.
377 Flora*.
379 Female fortune.
392 M. Brutus*.
393 Judgement of Hercules.
395 Justice standing.
396 Achilles*.
397 Offering to Minerva.
398 Virgil*.
399 Sacrifice to Cupid.

MODERN SUBJECTS.

3 The late pope, Ganganelli*.
5 Oliver Cromwell*.
12 Alexander Pope.
20 Sir Isaac Newton*.
26 George II*.
31 George III*.
32 Henry IV. of France*.
89 A child with a cat.
96 Sir Isaac Newton, *from his own ring**.
98 Oliver Cromwell, *from a ring in the possession of Sir Thomas Frankland**.
100 Alexander Pope*.
111 Alexander de Medicis*.
116 Alexander Pope*.
141 Dr. Mead, *large**.
190 Baron Montesquieu*.
191 Correggio*.
192 Rafael Urbin*.
193 Carlo Moratti*.
201 Louis XV. of France*.
210 Garrick*.
212 Milton*.
214 Emperor of Germany*.
225 Henry IV. of France*.
226 Louis XIV*.
237 Portrait of a gentleman.
264 Dr. Mead, *small**.
265 George II*.
267 Shakespeare.
269 Alexander Pope*.
275 Dr. Lucas*.
280 Garrick*.
283 His R. H. the Duke of Glocester*.
284 Sir Isaac Newton*.
286 Duke de Sully*.
291 George III*.
325 A pointer dog.
341 George III*.
343 Alphabetic cyphers.
356 Lord Chatham*.
357 Milton*.
260 Mrs. Barbauld*.
361 Duke of Richmond*.
363 Shakespeare*.

364 The Bath waſherwoman*.
365 A brace of birds.
366 Queen Charlotte*.
368 The preſent pope*.
369 George III. and Queen Charlotte*.
370 Cervantes*.
371 William III*.
372 Garrick*.
373 Ditto.
374 The Maſons' Arms.
375 A horſe taking a leap.
378 Buchanan.
380 General Waſhington*.
382 Voltaire*.
383 Lord Keppel*
384 King of Pruſſia*.
385 Prince of Pruſſia*.
386 A ſquirrel.
387 An elephant.
388 A rattleſnake.
389 The three Swiſs deliverers.
390 Dr. Franklin*.
394 John Weſley*.

Many of theſe ſeals are made with ſhanks highly poliſhed, and require no mounting; particularly two complete ſets of cyphers, one conſiſting of all the combinations of *two letters*, and the other of all the *ſingle letters*; which laſt are now much uſed, eſpecially for notes.

IT may be proper in this place to obſerve, that if gentlemen or ladies chooſe to have models of themſelves, families, or friends, made in wax, or cut in ſtones, of proper ſizes for ſeals, rings, lockets, or bracelets, they may have as many durable copies of thoſe models as they pleaſe, either in cameo or intaglio, for any of the above purpoſes, at a moderate expence: and this nation is at preſent happy in the poſſeſſion of ſeveral artiſts of diſtinguiſhed merit, as engravers and modellers, who are capable of executing theſe fine works with great delicacy and preciſion.

If the nobility and gentry ſhould pleaſe to encourage this deſign, they will not only procure to themſelves *everlaſting portraits*, but have the pleaſure of giving life and vigour to the arts of modelling and engraving.—The art of making *durable copies*, at a ſmall expence, will thus promote the art of *making originals*, and future ages may view the productions of the age of GEORGE III. with the ſame veneration that we now behold thoſe of *Alexander* and *Auguſtus*.

Nothing

Nothing can contribute more effectually to diffuſe a good taſte through the arts, than the power of multiplying copies of fine things, in materials fit to be applied for ornaments; by which means the public eye is inſtructed, good and bad works are nicely diſcriminated, and all the arts receive improvement: nor can there be any ſurer way of rendering an exquiſite piece, poſſeſſed by an individual, famous, without diminiſhing the value of the original; for the more cipies there are of any works, as of the *Venus de Medicis* for inſtance, the more celebrated the original will be, and the more honour derived to the poſſeſſor. Every body wiſhes to ſee the original of a beautiful copy.

A model of a portrait in wax, when it is of a proper ſize for a ſeal, ring, or bracelet, will coſt about *three guineas*; and of a portrait, from three to ſix inches diameter, *three*, *four*, or *five guineas*.

Any number of copies of *cameos* for rings, in jaſper with coloured grounds, not fewer than ten, are made at 5s. each.

Any number of *cameos* for bracelets, in the jaſper with coloured grounds, at 7s. 6d. each.

Any number of *portraits* in the ſame material, from three to ſix inches diameter, not fewer than ten, at 10s. 6d. each.

CLASS II.

Bas-reliefs, Medallions, Tablets, &c.

THE articles of this claſs have employed ſome of the beſt artiſts in Europe; and it has been a work of much time and attention, as well as expence, to bring it to its preſent ſtate. It is ſtill receiving continual additions, not only from *artiſts*,

artiſts, in our own and other countries, but likewiſe from the *amateurs* and *patrons* of the arts.

I have lately been enabled to enrich it with ſome charming groupes, which lady Diana Beauclerc and lady Templetoun, whoſe exquiſite taſte is univerſally acknowledged, have honoured me with the liberty of copying from their deſigns.

The Portland vaſe, late Barberini, for the acquiſition of which to this country the artiſts are ſo much obliged to their well-known benefactor Sir William Hamilton, will furniſh a noble addition; and I cannot ſufficiently expreſs my obligation to his Grace the duke of Portland, for entruſting this ineſtimable jewel to my care, and continuing it ſo long, more than twelve months, in my hands; without which, it would have been impoſſible to do any tolerable juſtice to this rare work of art. I have now ſome reaſon to flatter myſelf with the hope of producing, in a ſhort time, a copy which will not be unworthy the public notice.

I wiſh likewiſe to pay my grateful acknowledgments to the marquis of Lanſdown, for the liberty of taking moulds from a ſuite of dancing nymphs, and other beautiful figures, modelled in Italy from the paintings found in Herculaneum;—and to the duke of Marlborough, for a caſt from the exquiſite gem in his grace's collection, the marriage of Cupid and Pſyche. The Herculaneum figures are all executed in the baſaltes, but only three or four of them have as yet been adapted to the jaſper of two colours. The Marlborough gem has been made in the jaſper compoſition for ſome time, but not till very lately in the degree of perfection I wiſhed for.

I am likewiſe under particular obligations to lady Margaret Fordyce, lady Ann Lindſey, Mrs. Montague, Mrs. Crew and Miſs Emma Crew;—to his grace the duke of Montague, lord Beſborough, Sir Watkin Williams Wynne, Sir Joſhua Reynolds, Sir William Chambers, Mr. Weſt,

Mr.

Mr. Aſtle, and many others of the nobility, connoiſſeurs, and principal artiſts of this kingdom, for their kind and valuable aſſiſtance, in bringing theſe works to that degree of perfection, and that notice with the public, which they at preſent poſſeſs. With ſuch ample and liberal aſſiſtance, I may perhaps be allowed to hope, that the articles of this claſs may with propriety have a place among the fineſt ornaments which the arts of the preſent age have produced; and that no cameos, medallions, or bas-reliefs, of equal beauty, magnitude and durability, or ſo highly finiſhed, have ever before been offered to the public.

Theſe bas-reliefs, chiefly in the jaſper of two colours, are applied as cabinet pictures, or for ornamenting cabinets, book caſes, writing tables, in the compoſition of a great variety of chimneypieces, and other ornamental works. With what *effect* they are thus applied, may be ſeen in the houſes of many of the firſt nobility and gentry in the kingdom.

*** In the following catalogue, the dimenſions of the pieces are ſet down in *inches* and *eighths of an inch*. Thoſe pieces, which have only one dimenſion expreſſed, are *circular*; thoſe which have two, may be made either *oval* or *long-ſquare*.

		High.	Wide.
1	Birth of Bacchus - - -	6	5
2	War of Jupiter and the Titans; *oval*		
3	Deſtruction of Niobe's children -		
4	Feaſt of the gods - - -	6	9
5	Marriage ſupper - -		
6	An antique boar hunting - -		
7	Jupiter and Ganymede; *long ſquare.*	3	6
8	Apollo and Marſyas		
9	Apollo and Daphne *octagon*	3	6
10	Apollo and Python		
11	Judgment of Midas		

12 Bac-

		High.		Wide.	
12	Bacchanalian triumph; *ſquare and oval*	4		6	
13	Bacchanalian boys at play }	6		8	
14	Silenus and boys - }				
15	Boys dancing round a tree -	6			
16	Bacchus and panther; *oval and ſquare*	6		11	
	The ſame; *different ſizes, down to* -	5		6	
17	A head of Venus - - -	2			
18	A head of Apollo; *oval* - - -	2		1	4
19	Minerva; *oval* - - -	6		5	
20	Alexander - - - -	2		1	4
21	Minerva - - - - -	2	4	2	
22	Perſeus }				
23	Andromeda } - - -	4	6	4	
24	Young Hercules - - -	2	6	2	
25	Young Hercules - - -	4	4	3	6
26	Hercules and Omphale - -	2		2	4
27	Cupid ſhaving his bow; *from a picture of Correggio's in the Queens houſe* - -	3		2	2
	The ſame, *different ſizes down to* -	1	2	1	
28	Sacrifice to Eſculapius - - -	4		3	3
29	The Graces - - - -	3		2	2
	The ſame, *ſmaller ſizes, down to* -	2		1	4
30	Marriage of Cupid and Pſyche; *modelled from the celebrated gem in the duke of Marlborough's cabinet* - - - - }	11	4	16	
	The ſame, *ſmaller ſizes, down to* - *which laſt is a caſt from the gem itſelf.*	1		2	6
31	The judgement of Paris - -	2	4	3	
32	Boys playing with a goat - -	3	6	4	6
	The ſame, *ſmaller ſizes, to* - -	2	6	4	
33	Caſſandra; *a fine figure in high relief, from a gem in the king of France's cabinet* }	7	2	4	4
34	Diomede carrying away the palladium	3		3	
35	Bacchanalian boys }				
36	The ſame ſubject } - - -	3	4	5	
37	A bacchante and children - -	6		8	
38 39 40 41	Fauns, repreſenting four different ſtages of life, from youth to old age }	9		7	
42	Farneſian Hercules }				
34	Omphale }				
44	Apollo } - - - -	4		3	
45	Piping Faun }				

	High.	Wide.
46 Venus 47 Adonis 48 Ceres 49 Venus belfeſſes } - - -	4	3
50 Althea, mother of Meleager, burning the firebrand - - -	3 4	2 4
Figures from paintings found in the ruins of Herculaneum; the models brought over by the marquis of Lanſdown:		
51 52 53 54 55 56 } Dancing nymphs - - -	10	7 6
57 58 59 } Centaurs, *round tablets* - -	11 4	
60 Polyphemus - - 61 Marſyas and young Olympus 62 Papyrius and his mother 64 A bacchanalian figure - 65 Another - - - } - -	11 4	
66 Venus belfeſſes, - - } 67 Zeno - - - } - - -	10 4	7 6
68 Cupid repoſing - - - -	2 4	3
69 Judgement of Hercules; *modelled agreeably to lord Shaftſbury's idea of repreſenting this ſubject* - - - -	11	15
The ſame, *ſmaller ſizes, down to* - -	7	9 6
70 Bacchanalian triumph, *long ſquare tablet* } 71 Bacchanalian ſacrifice, *ditto.* - - } -	9	21
72 Death of a Roman warrior, *ditto; from an ancient ſarcophagus at Rome* }	11	20
73 A lion; *from an antique* - - -	3 4	4 4
74 Perſeus and centaur - - -	3 6	3
75 Hercules and Theſeus ſupporting the world, *or* The power of union - } -	3 4	2 6
76 Head of an old ſatyr, *in a fine ſtyle, and highly finiſhed* - - - -	6	4 4
77 Night 78 Day } - - - - -	7	5 4

		High.	Wide.
79 Night 80 Day	- - - - - - - -	20	14 4
81 Meleager and Atalanta killing the Calydonian boar	- - -	6	7
82 A bull, *finely modelled from the antique*		2 2	3
83 Jupiter and Semele;	- - - -	3	2
84 Hunting 85 Bringing home the game,	- - -	5 4	12
86 Muſic 87 The arts	- - - - -	5 4	12
88 Fire 89 Air 90 Earth 91 Water	*emblematical repreſentations; large medallions* - -	13	10 6
93 Lyre and two ſphinxes; *a tablet*	-	10	22
94 Large head of Meduſa; *from an exquiſite marble in the poſſeſſion of Sir W. Hamilton*		5	
95 The ſame, *another model*	- -	3	
96 Another profile of the ſame, with wings 97 Another profile	- - - -	1 4	2
98 Jupiter 99 Juno 100 Apollo 101 A Muſe 102 Contemplative Muſe 103 Hercules ſtrangling the lion 104 Hercules binding Cerberus 105 Meleager	*oval*	8	6
106 Juſtice 107 Minerva 108 Hope	- - - - -	7	5 4
109 Melpomene 110 Comedy 111 Dancing nymph	- - - -	8	6
112 Head of Bacchus 113 Head of Ariadne	- - - -	8	6
114 Spring 115 Summer 116 Autumn 117 Winter	*heads* - - - -	10	8
118 Birth of Bacchus, *from the antique*	-	5 6	7 4
119 Iſis, *a head*	- - - - -	3	2 4

120 Ariadne

		High.	Wide.
120 Ariadne 121 Bacchus	*heads* - - - -	2 6	1 6
122 Pan 123 Syrinx	*ditto* - - -	3	2 3
124 Perſeus and Andromeda - -		6	5
125 Indian Bacchus, *a companion to* No. 76.		6	4 4
126 127 128 129 130	Bacchanalian figures, *from an antique vaſe*	6	4
131 Lion and two boys; *or* The force of love		5 4	7 2
132 Lion and three boys; *ditto* - -		3 6	5
133 134	Maſks, - - -	2 4	
135 Cupid and Hymen 136 Cupid inflaming the mind	- -	3 2	5
137 A philoſopher reading on the immortality of the ſoul - - -		3 2	2 2
138 Dead Jeſus, with the Virgin and boys		2 4	4 2
139 Pan repoſing, with young ſatyrs -		6	8
140 Fauns ſacrificing; *a tablet* - -		8 4	15
141 Eſculapius 142 Hygeia	- - - -	4	3 2
143 A veſtal 144 Artemiſia	- - -	4	5
145 Cupid on a lion; *or* The power of love		4 1	3 2
146 Indian Bacchus		4	5
147 Roman matron 148 Sophoniſba 149 Hercules 150 A piping Faun 151 Abundantia 152 Medea rejuvenating Jaſon's father	-	4	3 2
153 Bacchanalian triumph, *tablet* -		7 4	9 6
154 An antique male figure holding a ſeal upon his lips, with a greyhound; *a fine ſtudy* - - - -		9	
155 Hebe and the eagle - -		7	4 4
160 Juno 161 Euterpe 163 Fame, &c.	- - -	4 2	4 4
164 A conquered province - -		11	7

		High.	Wide.
	The same, *smaller sizes down to* -	2 6	2 1
165	Head of Flora - - -	9	8
166	Sleeping Venus, *cloathed* - -	4	11
167	A prieſteſs - - -	6 6	
168	Venus and Cupid - -	5	4
169	Diomede carrying off the palladium -	3 4	2 7
170	Triumph of Ariadne, *with choral figures*	10 4	14 2
171	A ſacrifice to Peace - -	3 6	2 6
172	Group of four female figures - -	9	10
173	A ſacrifice - - -	10	14
174	A bacchanalian piece - -	8	10 4
175, 176, 177, 178	Bas reliefs *by John of Bologna* - -	3	4 2
179, 180	*by the ſame* - - - -	2 1	5
181	Winged Cupid upon a ſwan } *from two*		
182	Ditto flying away with a ſwan } *gems*	2 6	2 4
183	Judgement of Paris - -	5 4	6
188	Goat and boys - - -	3 6	
189	Triumph of Silenus, *from a gem* -	4 4	5
190	Triumph of bacchanalian boys -	1 4	7 4
191, 192	Proceſſions of little boys, &c. -	2	6
193	Four boys at play }	2	5
194	Three *ditto* } - - -	3 6	5
195	Panther and bacchanalian boys -	7 4	10
196	Sacrifice to Hymen, *to match No.* 30, *different ſizes* - - -		
197	Andromache }		
198	An offering to Flora } - - -	8 4	
199	The ſame - - -	7 4	17
	The ſame - - -	8 2	19
200	Sacrifice to Bacchus - -	8 2	19
	The ſame - - - -	9 4	22
201	Triumph of Bacchus - -	6 4	14
	The ſame - - -	7 2	10
202	Apotheoſis of Homer - -	7 4	14
	The ſame, *ſmaller ſizes* - -		
203	The nine Muſes - - -	8	25
	The ſame, *with feſtoons or garlands* -	10	25

		High.		Wide.	
204	The Muſes with Apollo; *in two pieces, for friezes to chimneypieces with No.* 202 *for the tablet* - - -	6		18	
205	Dancing Hours - - -	6		18	
	The ſame - - -	5	2	14	6
	The ſame, *with feſtoons or garlands* -	8		18	
206	Birth of Bacchus, *from Mich. Angelo's ſeal* - - -	11		23	
	The ſame - - -	12		27	
207	Triumph of Love - -	6	2	11	
208	Sacrifice to Love - - -	9	4	21	
	The ſame - - -	10	4	25	
209	Triumph of Venus - -	8		17	
	The ſame - - -	9		20	
212	Triumph of Bacchus and Ariadne	9	4	23	
	The ſame - - -	10	6	26	
213	Boys and goat, *bacchanalians* -	7		11	4
	The ſame - - -	9		12	6
214					
215					
216					
217					
218	The nine Muſes and Apollo, *in ſeparate pieces* - - - -	5	4	8	
219					
220	The ſame, - - - -	2	4	3	4
221					
222					
223					
224	Young Hercules - - -	4		6	2
225	Ganymede and eagle - - -	5		6	2
226	Meleager and Atalanta, killing the Calydonian boar -	8		11	2
	The ſame - - -	6	2	15	
227	Tragedy, Comedy, and Apollo -	6		9	4
328	A horſe - - -	4	4	5	3
229	Bacchus with an urn and grapes -	3	3	2	4
230	Boys at play The ſame - - - - -	2	6	1	6
231					
232	The four ſeaſons, *in ſeparate pieces* -	3	3	4	
233	The ſame - - - -	1	4	2	
234					

		High.	Wide.
235	The frightened horſe, *from Mr. Stubbs's celebrated picture, and modelled by himſelf*	11 2	17 4
236	The fall of Phaeton, *modelled by the ſame*	12	21 4
237	A Roman proceſſion	9 4	21
238	An offering to Peace; *from a deſign of lady Templetoun's*	6 4	11 4
239	The ſame; *ſmaller ſize*		
240	Friendſhip conſoling Affliction; *from the ſame*	7	8 6
	The ſame, *different ſizes, to*	3	4
241	Group of three boys } *from deſigns of lady*		
242	Ditto of two boys } *Diana Beauclerk's*	5 4	4 4
	The ſame, *different ſizes, to*	3 4	2 6
243	Four boys ſingle, *from the ſame*	4 4	3 6
	The ſame, *different ſizes, to*	3	2 2
244	Bacchanalian tablet of the ſix preceding articles, under arbours, with panthers' ſkins in feſtoons, &c.	26	5 4
245	Venus in her car drawn by ſwans, with attendant Cupids, &c. *from Le Brun*	4 2	9
246	Cupid watering the ſwans, &c. *from the ſame*	4 2	9
247	Domeſtic employment; *from a deſign of Miſs Crew's*	3 4	4 2
	different ſizes, to	1 4	2
248	Domeſtic employment, *from lady Templetoun*	4 4	5 6
	different ſizes, to	2 4	3
249	Family ſchool, *and* companion; *from the ſame*	4 4	5 6
	The ſame, *different ſizes, to*	2	3 2
250	Study, *and its* companion; *from the ſame*	3	3 6
	different ſizes, to	1 6	2 2
251	Maria, *from the ſame*	3	3 6
	Bourbonnois ſhepherd; *its companion*		
	The ſame, *different ſizes, to*	1 6	2 2
252	Genii, *from lady Templetoun; meaſured diagonally*	3	7
	The ſame, *different ſizes, to*	1 6	3 6
253	Companion to the foregoing	1 6	3 6

		High.		Wide.	
254	Infant Academy, *from a picture by Sir Joshua Reynolds* - } Music *its companion* - - } *different sizes from to*	5		6	2
		2	4	3	2
255	Blindman's buff; *a group of boys* - -	5	4	13	
	The same, *smaller sizes, to* - -	3		9	
256	Commercial treaty with France - -	11		9	
257	The same subject differently expressed -				
258	Coriolanus, with his wife and mother persuading him to return to Rome -	6		9	6
259	Sacrifice to Hymen - - } Sacrifice to Concordia, *its companion* } -	10			
260	Offering to Love - - } Conjugal fidelity, *its companion* } - - -	4	4	5	6
	The same - - - -	4	4		
261	The river Thames } *different sizes from* Isis *its companion* } *to* - -	2	6	3	4
		2		3	
262	Jupiter, eagle, and Ganymede - -	3	4	2	6
263	Triumph of Cybele - - -	3	2	6	4
264	Hymen - - - - -	5		3	6
265	Apotheosis of Homer }				
266	Apotheosis of Virgil } - - -	7	4	15	4
267	Cupid sharpening his arrows }				
268	Cupid stringing his bow } - -	5			
269	The Graces erecting the statue of Cupid	10	6	9	
270	The young semstress, *and* companion; *from a design of Miss Crew's* } -	4		2	4
	The same, *different sizes, to* - -	2	2	1	2
271	Sportive Love, from *lady Templetoun* -	4		3	2
	The same, *different sizes, to* -	2	6	2	2
272	Charlotte at the tomb of Werter, *from the same* - - - - - }	5		4	
	different sizes, to - - -	2	6	2	2
273	Contemplation, and its companion; *from the same* - - - } -	4		3	2
274	Diana visiting Endymion; *from the celebrated bas-relief in the Capitol at Rome*	8	4	27	4
	The same, *smaller sizes, to* - -				
275	Hercules in the garden of the Hesperides; *from a beautiful Etruscan vase in the collection of Sir William Hamilton, now in the British Museum* - }	5	4	17	

CLASS III.

Kings and illuſtrious perſons of Aſia, Egypt, and Greece.

THE peculiar fitneſs of theſe fine porcelains for rendering exact and durable copies of medallions, heads, &c. at a moderate price, has induced the proprietor to aim at regular BIOGRAPHICAL SUITES of diſtinguiſhed characters, in different ages and nations, for the illuſtration of that pleaſing and inſtructive branch of hiſtory; and with this view he has been at conſiderable expence in collecting, repairing, modelling, and arranging portraits of illuſtrious men, both of ancient and modern times.

The preſent claſs contains thoſe of Greece, Egypt, and the neighbouring ſtates, in chronological order. The four following claſſes exhibit a complete ſeries of the Roman hiſtory, from the foundation of Rome, to the removal of the ſeat of empire to Conſtantinople. The thread of hiſtory is continued in the two next claſſes, by a ſet of the popes, and of all the kings and queens of England and France; and the more recent periods of hiſtory are illuſtrated, in the ſucceeding one, by a conſiderable number of princes, ſtateſmen, philoſophers, poets, artiſts, and other eminent men, down to the preſent time.

Theſe portraits are made both in the baſaltes, and in the jaſper with coloured grounds; they are ſold either with or without their cabinets. Their general ſize is *two inches* by *one and three quarters*, unleſs where otherwiſe expreſſed.

Kings

Kings and Queens of Asia Minor, Greece, &c.

Before CHRIST.	years
Ariadne *flourished*	960
Helena - -	1060
Polyxena, daughter of Priam - -	1060
Iphigenia - -	1060
Cassandra - -	1060
Dido - - -	890
Amyntas, king of Macedonia - -	556
Ariobarzanes Eusebius, king of Pontus	363
Mausolus, k. of Caria	360
Artemisia, qu. of Caria	360
Alexander the great	336
Alexander and Olympia. - -	336
Alexander Epirota, *died*	326
Ptolemy Lagus first king of Egypt, *flour.*	323
Seleucus Nicanor, k. of Syria - -	312
Antigonus, king of Asia, *died*	301
Demetrius Poliorcetes king of Macedonia *fl.*	294

Before CHRIST.	years
Lysimachus, king of Macedonia - *fl.*	286
Arsinoe his widow	282
Nicomedes, king of Bithynia - -	281
Ariobarzanes Ph. king of Pontus - -	265
Antiochus Theos, king of Syria - -	262
Antiochus Hierax	242
Antiochus Magnus	224
Ariarethes V, king of Cappadocia -	193
Prusias, k. of Bithynia	154
Ptolemy Euergetes, or Physcon, k. of Egypt	146
Antiochus Cyricenes, king of Syria -	114
Antiochus Grippus and Cleopatra - -	90
Philippus Epiphanes, king of Syria -	90
Ariarethes X, king of Cappadocia -	40

Statesmen, Philosophers and Orators.

Before CHRIST.		
Minos -	*flourished*	1000
Theseus - -		960
Lycurgus - -		870
Bias - - -		608
Pittacus -	*died*	570
Chilo - -	*fl.*	556
Solon - -	*died*	549

Before CHRIST.		
Thales -	*died*	548
Heraclitus -	*flou.*	506
Pythagoras -	*died*	497
Aristides -	*flou.*	484
Socrates; *born* 470; *died*		400
Zaleucus -	*flour.*	456
Herodotus -	*flour.*	450

Before CHRIST.	years
Thucydides	450
Xenophon	400
Lyſander	405
Antiſthenes	396
Thraſibulus	394
Ariſtippus	392
Ariſtomachus	
Demoſthenes, *b.* 381; *d.*	322
Epaminondas - *flour.*	371
Mago and Dionyſius of Utica	368
Hippocrates	361
Archytas	360
Plato	348
Leodamus	
Iſocrates	348
Æſchines	338

Before CHRIST.	years
Calliſthenes - *died*	328
Diogenes	324
Ariſtotle, *born* 384; *died*	322
two models.	
Xenocrates - *died*	314
Epicurus - *flour.*	300
Euclid	300
Theophraſtus *died*	288
Crates	287
Aratus - *flour.*	277
Zeno, the ſtoic *died*	264
Archimedes	212
Chryſippus	207
Apuleius, rhetor. *flour.*	147
Carniades - *died*	128
Aſclepiades	90
Poſſidonius	51

After CHRIST.

Apollonius Tyanæus *died* 79

Poets.

Before CHRIST.	
Pytheus, of Colophon	
Heſiod - *flour.*	870
Homer	850
Alceus	607
Sappho	600
Anacreon	500
Simonides	480
Pindar - *died*	435
Euripides	407

Before CHRIST.	
Sophocles - *died*	406
Ariſtophanes	389
Menander	293
Poſidippus - *flour.*	280
Theocritus	268
Apollonius of Rhodes, *died*	230
Moſchus - *flour.*	177

Grecian Heads of larger models.

4 *inches by* 3

Minos
Cyrus
Lyſimachus
Alexander
Lycurgus
Plato
Demoſthenes

$3\frac{1}{2}$ *inches by* 2

Homer
Pittacus
Alexander

3 *inches by* $2\frac{1}{2}$

Herodotus
Thucydides
Xenophon

CLASS

CLASS IV.

The ancient Roman Hiſtory, from the foundation of the city to the end of the Conſular government, including the age of Auguſtus; in a regular ſeries of 60 *medals; from Daſſier; at one guinea the ſet, or ſingly at* 6*d. each.*

	Year of Rome.	Before Christ.
1 The head of Romulus *Reverſe,* Foundation of Rome	1	753
2 Rape of the Sabines	1	750
3 The head of Numa	39	715
4 The combat of the Horatii and Curiatii *Reverſe,* Alba ſubdued	85	660
5 Oath of Brutus *Reverſe,* Rome free under the conſuls	244	510
6 The head of Brutus *Reverſe,* Brutus as judge, commanding his ſon to be put to death	245	509
7 The valour of Horatius Cocles *Reverſe,* Conſtancy of Scævola	246	508
8 The return of the people to Rome from the ſacred mount *Reverſe,* The creation of Tribunes	260	488
9 Coriolanus *Reverſe,* Filial ſubmiſſion	266	488
10 The zeal of the Fabians *Reverſe,* A dictator from the plough	275	479
11 The twelve tables *Reverſe,* The death of Virginia	303 305	451 449
12 Creation of Cenſors *Reverſe,* Cenſors ſurrounded by the people	310	444

	Year of Rome.	Before Christ.
13 Generosity of the Roman ladies - -	360	394
Reverse, The treasury paying the debts of individuals - - -	403	351
14 M. Furius Camillus - -	365	389
Reverse, Rome delivered from the Gauls - - -		
15 Manlius causing his son to be put to death - - - -	415	339
Reverse, Papirius pardoning Fabius	430	324
16 Decius devotes himself for his country	415	339
Reverse, The son follows the example of the father - - -	457	297
17 The establishment of the public roads	442	312
Reverse, For the public utility -		
18 Head of Pyrrhus - - -	472	282
Reverse, War of Pyrrhus - -		
19 Military art - - -	472	282
Reverse, Majesty of the senate - -		
20 Disinterestedness of Fabricius - -	472	282
Reverse, Integrity of Fabricius - -	477	280
21 First Punic war (*began* 488) - - -	492	262
Reverse, For the empire of the sea -		
22 Alliance of the Romans with Hiero -	489	265
Reverse, Aid of a faithful ally - -		
23 Head of Regulus - - -	520	252
Reverse, Virtue of Regulus - -		
24 Taking of Saguntum - - -	534	220
Reverse, Second Punic war - -	535	219
25 Head of Hannibal - - -	534	220
Reverse, Hannibal passing the Alps -		

		Year of Rome.	Before Christ.
26	Trebia, Trasimene, Cannæ, victories of Hannibal - - -	536	218
	Reverse, Hannibal overcome by pleasures - - - -		
27	Dignity of soul of Paulus Emilius -	536	218
	Reverse, Wisdom of the Senate - -		
28	Revenge sacrificed to the Public good	535	219
	Reverse, Diligence of Claudius Nero	545	209
29	Hannibal at the gates of Rome - -	541	213
	Reverse, Spain succoured - -		
30	Head of Claudius Marcellus - -	542	212
31	Head of Publius Cornelius Scipio Africanus - - - -	542	212
	Reverse, Continence of Scipio -		
32	Scipio passes into Africa - - -	442	212
	Reverse, Interview of Scipio and Hannibal - - -	550	204
33	Scipio, conqueror of Hannibal - -		
	Reverse, Rome gives peace to Carthage - - - -		
34	Head of Quintius Flaminius - -	556	198
	Reverse, Quintius giving the cup of liberty to many persons crowned with flowers, and with this motto, *Liberty restored to Greece* - -		
35	Asia conquered - - - -	563	
	Reverse, Rome superior to kings -	584	170
36	The noble defence of Scipio Africanus	565	189
	Reverse, Scipio's retirement - -		

	Year of ROME.	Before CHRIST.
37 The ſon of Paulus Emilius at Athens	584	170
Reverſe, Paulus Emilius triumphing over Perſeus - - -	585	169
38 Scipio and Lelius, the two friends -	584	170
Reverſe, Third Punic war, began	603	606 148
39 Sedition of the Gracchi - -	619	135
Reverſe, Jugurtha puniſhed - -	647	107
40 Head of Marius - - -	651	103
Reverſe, Defeat of the Cimbri		
41 Marius at Carthage - - -	664	90
Reverſe, Horrors of civil war - -		
42 Head of Sylla - - -	673	81
Reverſe, Abdication of Sylla - -		
43 Head of Pompey - - -	686	68
Reverſe, Security of Navigation -		
44 Head of Cicero - - -	688	66
Reverſe, Triumph of eloquence -		
45 Pompey, Cæſar, and Craſſus, united by ambition - - -	691	63
Reverſe, Conqueſt of the Gauls -	694	60
46 The death of Mithridates - -	689	65
Reverſe, Avarice puniſhed - -	700	54
47 Baniſhment of Cicero - -	695	59
Reverſe, Cecero's return from baniſhment - - -	696	58
48 Cæſar paſſing the Rubicon - -	705	49
Reverſe, Flight of the ſenate - -		
49 Cæſar and his fortune - -	706	48
Reverſe, Intrepidity of Cæſar - -		
50 Battle of Pharſalia - - -	706	48
Reverſe, Humanity of Cæſar - -		
51 Head of Julius Cæſar - - -	708	
Reverſe, Perpetual dictator - -	706	48

		Year of Rome.	Before Christ.
52	Head of Cato of Utica - -	707	
	Reverse, Death of Cato		
53	Head of Marcus Junius Brutus - -	710	44
	Reverse, The last efforts of liberty -		
54	Octavius, Anthony, and Lepidus -	711	43
	Reverse, Division of the empire,		
55	Antony and Cleopatra - - -	723	31
	Reverse, Battle of Actium.		
56	Augustus - - - -	723	31
	Reverse, Reign of Augustus.		
57	Head of Agrippa - - -	725	29
	Reverse, Head of Mecenas		
58	Head of Virgil - - *died*	735	19
	Reverse, Head of Horace - *died*	746	8
59	Catullus, Tibullus, and Propertius, represented by three Genii - -	784	21
	Reverse, Head of Ovid and Terence	784	20
60	The head of Livy - - -	729	25
	Reverse, The head of Sallust.		

CLASS V.

Heads of Illustrious Romans.

2 *inches by* 1 ¾.

Before Christ.

		years			years
ROMULUS	*flour.*	748	T. Quintus Flaminius -	*died*	182
Numa	-	708	Terence -	-	159
Tullus Hostilus	-	665	Marius -	-	86
Ancus Martius	-	635	Sylla -	-	78
Junius Brutus	-	505	Pompey the great, 2 *models*, *A. B.*	-	48
M. V. Corvus	-	337	Cicero -	-	42
Hannibal	-	208			
Scipio Africanus	*died*	184			

Cassius

Before CHRIST.

		years			years
Caſſius -	*died*	42	Cleopatra	*died*	30
M. Brutus	-	42	Varro -	-	28
Salluſt	-	35	Virgil -	-	19
M. Antonius	-	30	Horace -	-	8

After CHRIST.

Livy -	*died*	17	Julia, daughter of		
Ovid -	-	17	Titus, *A. B.*	*flour.*	79
Agrippina	-	26	Sabina -	-	117
Agrippa -	-	40	Antinous	*died*	131
Perſeus -	-	50	Fauſtina -	-	131
Seneca -		65	L. J. Ruſticus	*flour.*	161

3 *inches by* 2½.

Marius.
Cicero.
Auguſtus.

4 *inches by* 3.

Junius Brutus.
Scipio Africanus.
Marius.
Sylla.
Cicero.
Pompey.
Julius Cæſar.
Seneca.

CLASS

CLASS VI.

THE TWELVE CÆSARS, *four sizes, A, B, C, D.*
Their EMPRESSES, *one size, 2 inches by* $1\frac{3}{4}$.

Before CHRIST.

					years
1	Julius Cæsar	and	Pompea	*flour.*	48
2	Auguſtus	—	Livia		30

After CHRIST.

3	Tiberius	and	Agrippina		14
4	Caligula	—	Antonia		37
5	Claudius	—	Meſſalina		41
6	Nero	—	Octavia		54
7	Galba	—	Lepida		68
8	Otho	—	Poppeia		69
9	Vitellius	—	Petronia		69
10	Veſpaſian	—	Domitilla		69
11	Titus	—	Julia, his daughter		79
12	Domitian	—	Domitia		81

CLASS VII.

Sequel of Emperors from Nerva to Conſtantine the great, inclusive.

After CHRIST.

		years
13	NERVA *flour.*	96
14	Trajan	98
15	Hadrian	117
16	Antoninus Pius	138
17	L. Verus	161

After CHRIST.

		years
18	M. Aur. Antoninus	161
19	Commodus	180
20	Pertinax	193
21	Didius Julianus	193
22	Peſcennius Niger	193

After

After CHRIST.		years
23	Septimus Severus	193
24	Clodius Albinus	193
25	Caracalla, *three models*	211
26	Geta, *two ditto*	211
27	Macrinus	217
28	Diadumenianus	217
29	Heliogabalus	218
30	Alexander Severus	222
31	Maximinus I.	235
32	J. V. Maximinus II.	235
33	Gordianus I.	236
34	Gordianus II.	236
35	Pupienus	237
36	Balbinus	237
37	Gordianus III.	238
38	Valens Hoſtilianus	240
39	Jul. Philippus	244
40	J. Philippus Fel.	244
41	Trajanus Decius	249
42	Q. Heren. Decius	249
43	Gallus	251

After CHRIST.		years
44	Voluſianus	251
45	Emilianus	254
46	L. Valerianus	254
47	Gallienus	254
48	S. Valerianus	254
49	Poſthumus	254
50	Claudius Gothicus	268
51	Quintilius	268
52	Aurelianus	270
53	Tacitus	275
54	Florianus	276
55	Probus	276
56	Carus	282
57	Numerianus	282
58	Carinus	282
59	Diocletianus	284
60	Maximianus	286
61	Conſtantius	304
62	Valerius Maximianus	304
63	Maximinus	304
64	Conſtantinus	306

CLASS VIII.

The Heads of the POPES.

THESE fine heads are ſold at ſix-pence a piece ſingly, or at three-pence a piece to thoſe who take the ſet.

CLASS

HEADS *of the* POPES.

		ANN. DOM.
	Jesus Christ, *A, B, C.* / St. Peter, *A, B.*	
1	Linus	67
2	St. Cletus	78
3	St. Clement	91
4	Evaristus	100
5	Alexander I.	108
6	Sixtus I.	126
7	Telesporus	126
8	Hyginus	137
9	Pius I.	141
10	Anicetus	157
11	Soter	168
12	Eleutherus	177
13	Victor	192
14	Zephirinus	201
15	Callixtus	219
16	Urban I.	224
17	Pontianus	231
18	Anterus	235
19	Fabianus	236
20	Cornelius	251
21	Lucius	253
22	Stephen	253
23	Sixtus II.	257
24	Dionysius	259
25	Felix	271
26	Eutychianus	275
27	Caius	283
28	Marcellinus	296
29	Marcellus	304
30	Eusebius	309
31	Melchiades	311
32	Silvester	314
33	Marcus	336
34	Julius	336
35	Liberius	352
*35	Felix II.	355
36	Damascus	367
37	Siricus	385
38	Anastasius	398
39	Innocent I.	402
40	Zosimus	417
41	Boniface I.	418
42	Cælestinus	423
43	Sixtus III.	432
44	Leo	440
45	Hilary	461
46	Simplicius	467
47	Felix III.	483
48	Gelasius	492
49	Anastasius II.	496
50	Symmachus	498
51	Hormisdas	514
52	John I.	523
53	Felix IV.	526
54	Boniface II.	530
55	John II.	532
56	Agapetus	535
57	Sylverius	536
58	Vigilius	540
59	Pelagius I.	555
60	John III.	559
61	Benedict I.	573
62	Pelagius II.	577
63	Gregory	590
64	Sabinianus	604
65	Boniface III.	606
66	Boniface IV.	607
67	Deusdedit	614
68	Boniface V.	617
69	Honorius I.	626
70	Severinus	639
71	John IV.	639
72	Theodorus I.	641

73 Martin

		ANN. DOM.
73	Martin I.	649
74	Eugenius	655
75	Vitalianus	655
78	Adeodatus	669
77	Domnus	676
78	Agathon	678
79	Leo II.	683
80	Benedict II.	684
81	John V.	685
82	Conan	686
83	Sergius I.	687
84	John VI.	701
85	John VII.	705
86	Sisinius	708
87	Constantin	708
88	Gregory II.	714
89	Gregory III.	731
90	Zachary	741
91	Stephen II	752
92	Stephen III.	752
93	Paul I.	757
94	Constantin	767
95	Stephen IV.	768
96	Adrian I.	772
97	Leo III.	795
98	Stephen V.	816
99	Pascal I.	817
100	Eugenius II.	824
101	Valentine I.	827
102	Gregory IV.	827
103	Sergius II.	844
104	Leo IV.	847
105	Pope Joan	854
106	Benedict III.	855
107	Nicholas I.	858
108	Adrian II.	867
109	John VIII.	872
110	Martin II. or Marinus I.	882
111	Adrian III.	884
112	Stephen VI.	885
113	Formosus	891
114	Boniface VI.	897
115	Stephen VII.	897
116	Theodorus II.	901
117	John IX.	901
118	Benedict IV.	905
119	Leo V.	906
120	Christopher	906
121	Sergius III.	907
122	Anastasius III.	910
123	Lando I.	912
124	John X.	913
125	Leo VI.	928
126	Stephen VIII.	929
127	John XI.	931
128	Leo VII.	936
129	Stephen IX.	939
130	Martin III. Marinus II.	943
131	Agapetus II.	946
132	John XII.	955
133	Leo VIII.	963
134	Benedict V.	964
135	John XIII.	965
136	Domnus. II.	972
137	Benedict VI.	972
138	Boniface VII.	974
139	Benedict VII.	975
140	John XIV.	984
141	John XV.	985
142	Gregory V.	996
143	Silvester II.	999
144	John XVI. *(should be* XVII. *there having been no* XVI.*)*	1003
145	John XVIII.	1003
146	Sergius IV.	1009
147	Benedict VIII	1012
148	John XIX.	1013
149	Benedict IX.	1034
150	Gregory VI.	1044
151	Clement II.	1046
152	Damascus II.	1048

		ANN. DOM.
153	Leo IX. -	1049
154	Victor II. -	1054
155	Stephen X. -	1057
156	Benedict X.	1058
157	Nicholas II.	1059
158	Alexander II.	1061
159	Gregory VII.	1073
160	Hildebrand -	1074
161	Victor III. -	1086
162	Urban II. -	1088
163	Paſcal II. -	1099
	——	
164	Gelaſus II. -	1118
165	Calixtus II.	1119
166	Honorius II.	1124
167	Innocent II.	1130
168	Celeſtine II.	1143
169	Lucius II. -	1144
170	Eugenius III.	1145
171	Anaſtaſius IV.	1153
172	Adrian IV.	1154
173	Alexander III.	1159
174	Lucius III. -	1181
175	Urban III. -	1185
176	Gregory VIII.	1187
177	Clement III.	1188
178	Celeſtine III. or Cœleſtin -	1191
179	Innocent III.	1198
	——	
180	Honorius III.	1216
181	Gregory IX.	1227
182	Celeſtine IV.	1241
183	Innocent IV.	1243
184	Alexander IV.	1254
185	Urban IV. -	1261
186	Clement IV.	1265
187	Gregory X.	1271
188	Innocent V.	1276
189	Adrian V. -	1276
190	John XX. or XXI.	1276
191	Nicholas III.	1277
192	Martin IV. -	1281
193	Honorius IV.	1285

		ANN. AOM.
194	Nicholas IV.	1288
195	Celeſtine V. -	1294
196	Boniface VIII.	1294
	——	
197	Benedict XI. -	1303
198	Clement V. -	1305
199	John XXII.	1316
200	Benedict XII.	1334
201	Clement VI.	1342
202	Innocent VI.	1352
203	Urban V. -	1362
204	Gregory XI.	1370
205	Urban VI. -	1378
206	Boniface IX.	1389
	——	
207	Innocent VII.	1404
208	Gregory XII.	1406
209	Alexander V.	1409
210	John XXIII.	1410
211	Martin V. -	1417
212	Eugene IV. -	1431
213	Nicholas V.	1447
214	Calixtus III.	1455
215	Pius II. -	1458
216	Paul II. -	1464
217	Sixtus IV.	1471
218	Innocent VIII.	1484
219	Alexander VI.	1492
	——	
220	Pius III. -	1503
221	Julius II. -	1503
222	Leo X. -	1513
223	Adrian VI. -	1522
224	Clement VII.	1523
225	Paul III. -	1534
226	Julius III. -	1550
227	Marcellus II.	1555
228	Paul IV. -	1555
229	Pius IV. -	1560
230	Pius V. -	1566
231	Gregory XIII	1572
232	Sixtus V. -	1585
233	Urban VII. -	1590
234	Gregory XIV.	1590

		ANN. DOM.
235	Innocent IX.	1591
236	Clement VIII.	1592
	——	
237	Leo XI. -	1605
238	Paul V. -	1605
239	Gregory XV.	1621
240	Urban VIII.	1623
241	Innocent X.	1644
242	Alexander VII.	1655
243	Clement IX.	1667
244	Clement X.	1670
245	Innocent XI.	1676
246	Alexander VIII.	1689
247	Innocent XII.	1691
248	Clement XI.	1700
	——	
249	Innocent XIII.	1721
250	Benedict XIII.	1724
251	Clement XII.	1730
252	Benedict XIV.	1740
253	Clement XIII. *in a Seal, and a medal.*	

CLASS IX.

The Kings of ENGLAND *and* FRANCE.

THESE are sold in sets only, but either without or with the cabinets.

SECTION I.

Kings of England.

	ANN. DOM.		ANN. DOM.
Wm. the Conqueror	1066	Henry VIII.	1509
William Rufus	1087	Edward VI.	1547
Henry I.	1100	Queen Mary	1553
Stephen	1135	Queen Elizabeth	1558
Henry II.	1154	James I.	1603
Richard I.	1189	Charles I.	1625
John	1199	Oliver Cromwell, Protector	1649
Henry III.	1216	Charles II. *restored*	1660
Edward I.	1272	James II.	1685
Edward II.	1307	William III.	1689
Edward III.	1327	Queen Mary II.	1689
Richard II.	1377	Queen Anne	1702
Henry IV.	1399	George I.	1714
Henry V.	1413	George II. } *two* Q. Caroline } *medals.*	1727
Henry VI.	1422		
Edward IV.	1461		
Edward V.	1484	George III. } *two* Q. Charlotte } *medals.*	1760
Richard III.	1483		
Henry VII.	1485		

SECTION II.

Another Set of the Kings of England in high relief, including their present Majesties.

SECTION III.

Kings of France, in small Cameo.

	Began to Reign. ANN. DOM.
1 Pharamond	420
2 Clodion	428
3 Meroveé	449
4 Childeric	456
5 Clovis	481
6 Childebert	511
7 Clotaire	560
8 Clotaire II.	585
9 Chilperic	562
10 Cherobert	628
11 Dagobert	628
12 Clovis II.	638
13 Clotaire III.	660
14 Childeric II.	669
15 Theodoric	679
16 Clovis III.	690
17 Childeric II.	695
18 Dagobert II.	711
19 Chilperic II.	716
20 Theodoric II.	720
21 Childeric III.	742
22 PEPIN	751
23 Charlemagne	768
24 Louis	814
25 Charles the bald	840
26 Louis II.	877
27 Carloman Louis	879
28 Charles II.	884
29 Eudes	888
30 Charles III.	898
31 Raoule	923
32 Louis IV.	936
33 Lotaire	954
34 Louis V.	986
35 HUGUES CAPET	987
36 Robert	996
37 Henri	1031
38 Philip	1031
39 Louis VI.	1108
40 Louis VII.	1137
41 Philip II.	1180
42 Louis VIII.	1223
43 Louis IX.	1226
44 Philip III.	1270
45 Philip IV.	1285
46 Louis X.	1314
47 Philip V.	1316
48 Charles IV.	1321
49 Philip VI.	1328
50 Jean	1351
51 Charles V.	1364
52 Charles VI.	1380
53 Charles VII.	1422
54 Louis XI.	1461
55 Charles VIII.	1483
56 Louis XII.	1498
57 François	1515
58 Henry II.	1547
59 François II.	1559
60 Charles IX.	1560
61 Henri III.	1574
62 Henri IV.	1589
63 Louis XIII.	1610

Henri IV.—Louis XIV.—Louis XV. — and Louis XVI. with his queen—*of various models and sizes.*

CLASS

CLASS X.

Heads of illuſtrious Moderns.

THESE Heads are made either in the *black Baſaltes*, or *blue* and *white Jaſper*; they are of various ſizes, and different prices, from one ſhilling a piece to a guinea, with and without frames of the ſame compoſition; but moſt of them, in one colour and without frames, are ſold at one ſhilling each.

PRINCES.

Amurat I.

Antonius, king of Navarre
Henry IV. of France, *A. B. C.*
Louis XIV. *A. B. C.*
Louis XV.
Louis XVI.
Queen of France
Louis Bourbon, prince of Condé

King of Spain

The Pope
Prince Lambertini

Chriſtiana, queen of Sweden
Charles XII. of Sweden
Preſent king of Sweden.

Peter the great of Ruſſia, 17 *inches by* 14.
Peter Alexis, ſon of Peter the great
Empreſs of Ruſſia
Prince of Ruſſia
Duke of Courland

Emperor of Germany, *two models*

John Sobieſki, king of Poland
Auguſtus II. king of ditto

Frederic, king of Pruſſia
Prince of Pruſſia

Prince of Lignes

Prince of Brunſwick

Prince of Orange
Princeſs of Orange
Wilhem, firſt prince of ditto
Louiſe de Coligny, princeſs of ditto
Wilhem-Frederic, hereditary prince of ditto
Princeſs Fred. Wilhelmina Louiſa of ditto

Queen Elizabeth
Henry IV.
Charles I.
Oliver Cromwell

Charles

Charles II.
William III.
George I.
George II.
Late prince of Wales
Princeſs dowager of Wales
George III. *A. B. C.*
Queen Charlotte, *A. B. C.*
Prince of Wales
Duke of York
Prince William Henry
Prince Erneſt Auguſtus
Prince Auguſtus Frederic
Prince Adolphus Frederic

Statesmen and Commanders.

Duke de Sully
Colbert
Cardinal Fleury
Cardinal Mazarin
Cardinal Noailles
Duke de Bouillon
M. de Sartine.
Monteſquieu
Marſhal Turenne
Marſhal Saxe
Temminck, lord burgomaſter
Cornelius de Witt
John de Witt
Michel Ruyter
Barnevelt
Peter Hein
Rombout Hogerboots
Egbert Kortenaar
Baron Reden
Duke of Bedford, regent of France
Algernon Sydney.
Sir Robert Walpole
John duke of Marlborough
Lord Keppel
Lord Hood
Lord Amherſt
General Elliot
General Monkton
General Waſhington
Governor Franklin
Duke of Northumberland
Duke of Montague
Marquis of Stafford
Marquis of Rockingham
Earl of Shannon
Earl Cowper
Earl of Chatham
Earl of Cheſterfield
Earl of Sandwich
Lord Hillſborough
Lord Mansfield
Lord North
Lord Hawkeſbury
Biſhop of St. Aſaph
Sir John Phillips
Sir William Dolben
Rt. hon. William Pitt
Rt. hon. H. Dundas
Hon. Warren Haſtings
Mr. Montague
Endymion Porter
Andrew Fountaine

Philosophers and Naturalists.

Francis Verulam, lord Bacon.
Galileo
Gaſſendi
Des Cartes
Sir Iſaac Newton, *A. B. C.*
Dr. Franklin
Bergman
Dr. Prieſtley

Dr. Prieſtley
Sir William Hamilton
De la Condamine
De Moivre
D'Alembert
Diderot
Burlemaqui
Fontenelle
Locke
Magliaebechi
Ray
Kæmpfer
Linnæus
Sir Hans Sloane
Sir Joſeph Banks
Dr. Solander
Dr. Foſter
Capt. Cook
Mr. Pennant
Mr. Edwards
Mr. Blake, late of Canton in China
Mr. More
Sir Aſhton Lever

Physicians.

Boerhaave
Haller
Van Swieten
Dr. Freind
Dr. Mead
Dr. Woodward
Dr. Pemberton
Dr. Fothergil
Dr. James Fordyce
Dr. Buchan

English Poets.

	Died ANN. DOM.
Geoffry Chaucer	1400
John Gower	1402
Sir Philip Sydney	1586
Spencer	1598
Beaumont	1615
Shakeſpeare, *ſeveral models*	1616
Fletcher	1635
Johnſon	1638
Cowley	1667
Milton	1674
Butler	1680
Rocheſter	1680
Oldham	1683
Otway	1685
Waller	1687
Earl of Surrey	
Dryden	1701
Addiſon	1719
Congreve	1729
Prior	1731
Lanſdowne	1735
Pope	1744
Swift	1745
Garrick, *ſeveral models*	1779
Milton, *B. C.*	

French Poets.

Moliere
Boileau
Crebillon
Fontaine
Corneille
Racine
Voltaire

Painters

PAINTERS.

	Died ANN. DOM.
Leonardo da Vinci	1520
Michael Angelo	1564
Titiano -	1576
Rafaelle da Urbino	1522
Giulio Romano -	1546
Corregio -	1534
Anibale Carracci	1609
Le Seueur -	1655
Franciſco Albini	1660
Carlo Maratti -	1713
Sir Joſhua Reynolds	
Mr. Weſt	
Mr. Byres	

ARCHITECTS.

Sir Chriſtopher Wren
Inigo Jones
Sir William Chambers
Mr. Wyatt

ANTIQUARIES.

Marquis Maffei
Dr. Stukley
Mr. Stuart

DIVINES and MORAL WRITERS.

Melancthon
Eraſmus
Grotius
Conyers Middleton
Rouſſeau
Montagne
St. Evremont
Fenelon, archbiſhop of Cambray
Gonzalez
Dr. Johnſon, *two models*
Jonas Hanway

LADIES.

Marchioneſs Pompadour
March. du Chatelet
March. de Savigny
Counteſs Grignan
Counteſs de la Sage
Counteſs de Barré
Madame Dacier
Mad. Clairon
Mad. de Scuderi
Mad. d'Eſtrées
Mad. des Houlieres
Mad. de Monteſpan
Mad. du Boccage
Agnes Soreau
Ninon l'Enclos
Laura
Dutcheſs of Devonſhire
Lady Banks
Lady Charlotte Finch
Mrs. Montague
Mrs. Barbauld
Mrs. Kennicott
Mrs. Siddons

CLASS XI.

BUSTS, SMALL STATUES, BOYS, ANIMALS, &c.

THE black baſaltes, having the appearance of antique bronze, and ſo nearly agreeing in properties with the baſaltes of the Egyptians, is excellently adapted for buſts, ſphinxes, ſmall ſtatues, &c.; and it is certainly an object of importance, to extend and preſerve, in ſuch *durable* materials, as many as poſſible of the fine works both of antiquity and the preſent age: for after time has deſtroyed even marbles and bronzes, as well as pictures, theſe copies will remain, and will tranſmit the productions of genius and the portraits of illuſtrious men, to the moſt diſtant times.

Thoſe who duly conſider the influence of the *fine arts* on the *human mind*, will not think it a ſmall benefit to the world, to diffuſe their productions as wide, and preſerve them as long, as poſſible. The multiplying of copies of fine works, in beautiful and durable materials, muſt obviouſly have the ſame effect in reſpect to the arts, as the invention of printing has upon literature and the ſciences: by their means the principal productions of both kinds will be for ever preſerved, and will effectually prevent the return of ignorant and barbarous ages.

Nor have the artiſts themſelves any thing to fear from this multiplication of copies. Whatever awakens, and keeps alive, the attention of the public to the productions of the arts, and nothing can be more effectual for that purpoſe than the diffuſion of *copies of fine works*, muſt ultimately be advantageous to the artiſt who is capable of pro-

ducing *fine originals*; for this general attention, in whatever country it is ſufficiently excited, will always produce *amateurs*, who, not contented with copies, which every one may procure, will be ambitious of poſſeſſing fine originals, that copies from them may be multiplied and diffuſed, to the credit of the poſſeſſor, and the emolument as well as credit of the original artiſt.

On theſe conſiderations the proprietor has, at a very conſiderable expence, extended the ſubjects of this claſs, and endeavoured to give them all the perfection in his power; and he hopes the articles in the following liſt will be found not unworthy of the notice of thoſe, who have been pleaſed to honour this difficult and expenſive undertaking with their generous patronage.

A ſmall aſſortment of the figures is now made in the jaſper of two colours, the effect of which is new and pleaſing.

The proprietor is ambitious of preſerving in theſe materials the diſtinguiſhed characters of the preſent times, either by making their *buſts* in baſaltes, or their *portraits* in bas relief, in the jaſper with coloured grounds: and he begs leave to obſerve to thoſe who may honour him with models or moulds for this purpoſe, that if the models be made in clay, they either ſhould be burnt, to enable them to bear carriage, or plaſter moulds taken from them in their ſoft ſtate, which will anſwer equally well; but that neither clay models nor plaſters are to be oiled: they ſhould be a fifth part larger than the figure required. Theſe models, caſts, or moulds, may be ſafely ſent from any diſtance, and they ſhall be returned, if deſired.

SEC-

SECTION. I.

Busts.

About 25 *inches high.*

M. Aurelius Antoninus.
Lord Chatham.
Zeno.
Plato.
Epicurus.
Junius Brutus.
Marcus Brutus.
Pindar.
Homer.
Cornelius de Witt.
John de Witt.

About 22 *inches high.*

Antinous.
Auguſtus.
Antoninus Pius.
Inigo Jones.
Palladio.
Demoſthenes.
Minerva.

About 20 *inches high.*

Cato.
Fauſtina.
Rouſſeau.
Cicero.
Socrates.
Dr. Swift.
Horace.
Grotius.
Seneca.

About 18 *inches high.*

Lord Bacon.
Johnſon.
Raleigh.
Newton.
Venus De Medicis.
Boyle.

About 16½ *inches high.*

Young Germanicus.
Young Marcus Aurelius.
Agrippina.
Dr. Fothergil.

About 15 *inches high.*

Homer.
Democritus.
Hippocrates.
Galen.
Ariſtotle.
Cicero.
Veſtal.
Zingara.
Chaucer.
Beaumont.
Fletcher.
Shakeſpeare.
Milton.
Congreve.
Prior.
Swift.
Pope.
Plato.
Sappho.
Julia.
Seneca.
Virgil.
Addiſon.
Dryden.
Horace.
Johnſon.
Spencer.
Madona.
Madona.
Locke.
Newton.
Boerhaave.
Michel de Ruyter.

From 10 *to* 11½ *inches high:*

Cicero.
Locke.
Newton.
George I.
Voltaire.

7 *and* 8 *inches high:*

Socrates.
Ariſtotle.
M. Antony.
Cleopatra.
Newton.
Locke.
Prior.
Congreve.

From 4 *to* 4½ *inches high.*

Homer.
Bacchus.
Ariadne.
Voltaire.
Monteſquieu.
Rouſſeau.
Pindar.
Ariſtophanes.
Voltaire.

SECTION II.

Statues, Animals, &c.

1 Neptune, 2 *feet.*
2 Triton, *ditto.*
3 Polyphemus, 19 *inches by* 16.
4 Morpheus, *a reclining figure*, 25 *inches long.*
5 A young female figure in the character of Ceres, ſitting.
6 Infant Hercules, with the ſerpent, 20 *inches high by* 23 *broad.*
7 Ganymede, *from the Florentine Muſeum*, 12 *inches.*
8 Bacchus, *from Sanſovino*, 11 *inches.*
9 The ſame, *from Michael Angelo*, 11 *inches.*
10 Egyptian lions, *from the Capitol*, $8\frac{1}{2}$ *long by* 5 *high.*
11 Five boys, *from Fiamingo*, 5 *inches long.*
12 Egyptian ſphynxes, *a pair*, 6 *inches long.*
13 Grecian ſphynxes, *ditto.* 12 *inches long.*
14 Ditto, 5 *inches.*
15 Egyptian ditto, with the lotus, *to hold candles*, 6 *inches long.*
16 Sitting ſphynxes, *with noſſles, to hold candles*, $10\frac{3}{4}$ *inches.*
17 Griffins, *with ditto*, 13 *inches by* 7.
18 Elephant, $16\frac{1}{2}$ *inches long by* $14\frac{1}{2}$ *high.*
19 A pair of Tritons, *from Michael Angelo*, 11 *inches high.*
20 Bacchus, *a ſtatue*, $10\frac{3}{4}$ *inches high.*
21 Faun, *ditto.*
22 Two pug dogs.
23 Apollo, *a ſtatue*, 11 *inches.*
24 Venus de Medicis, $10\frac{1}{2}$ *inches.*
25 Mercury, 11 *inches.*
26 Voltaire, 12 *inches.*
27 Rouſſeau.
28 Venus riſing from the ſea, *upon a pedeſtal, richly ornamented with figures repreſenting* the ſeaſons, $6\frac{1}{2}$ *inches.*
29 Cupid ſitting penſive, Pſyche, *to match.* } $8\frac{1}{2}$ *inches.*
30 Venus reclining, 10 *inches.*
31 Ariadne reclining, 10 *inches.*

32 Venus } 20 *inches.*
33 Mercury }
34 Zingara } 17 *inches.*
35 Ceres }
36 Cupid, *on a pedeſtal.*
37 Hebe, *d'tto.*
38 Small ſtatues, *on ditto.*
39 Mars, *ditto.*
40 Venus, *ditto.*
41 Jupiter, *ditto.*
42 Small buſts with emblematical terms.

CLASS XII.

Various kinds of LAMPS *and* CANDELABRA, *uſeful and ornamental.*

THE lamps are made both in the variegated pebble and black baſaltes; in tripods, with three lights, and other antique forms: ſome are made in the jaſper of two colours, adapted to Argand's patent lamp, the brilliant light of which, being thrown upon the bas-reliefs, has a ſingular and beautiful effect. They all bear the flame perfectly well. Their prices are from two ſhillings a-piece, to five guineas.

The Candelabra are made in the ſame materials, and are in price, from one guinea a pair, to four or five guineas.

CLASS XIII.

TEA *and* COFFEE EQUIPAGES, &c.

TEA pots, coffee pots, chocolates, ſugar diſhes, cream ewers, with cabinet cups and ſaucers, and all the articles of the tea table and déjeuné, are made in the *bamboo* and *baſaltes*, both

both plain, and enriched with Grecian and Etruſcan ornaments. They are likewiſe now made in the *jaſper* of two colours, poliſhed within (not glazed) like the natural ſtone, ornamented with bas-reliefs, and very highly finiſhed. See the annexed plate, where the *tranſparency* of the jaſper is endeavoured to be repreſented.

CLASS XIV.

FLOWER POTS, *and* ROOT POTS.

OF *root pots*, as well for bulbous as other roots, and of *flower pots* or *bouquetiers*, there is a great variety, both in reſpect to pattern and colour; and the prices vary accordingly. The flower and root pots are from ſixpence a piece, to ſeven ſhillings and ſixpence. Some of the bulbous-root pots are finiſhed higher, with bas reliefs, enameling, &c. and the prices are in proportion. The ornamental or vaſe flower pots are from one ſhilling to eighteen ſhillings or more.

CLASS XV.

ORNAMENTAL VASES *of antique forms*; *in the* TERRA COTTA, *reſembling* agate, jaſper, porphyry, *and other* variegated ſtones *of the cryſtalline kind.*

THESE vaſes are adapted for ornamenting chimney-pieces, cabinets, book-caſes, &c.

They are from 6 to 18 or 20 inches high. The prices, from 7s. 6d. to two or three guineas, according to their ſize,

and

and the manner in which they are finiſhed, with or without handles, bas reliefs, gilding, draperies, feſtoons, medallions, &c. They are generally ſold in *pairs*, or in *ſets* of *three*, *five*, or *ſeven* pieces. The ſets of five pieces are from about two guineas, to five or ſix guineas a ſet.

CLASS XVI.

Antique vaſes of BLACK PORCELAIN or ARTIFICIAL BASALTES, *highly finiſhed, with bas relief ornaments, &c.*

OF this ſpecies of vaſes there are a great variety of forms, chiefly Grecian or Etruſcan. The ſizes, from three or four inches high, to more than two feet: the prices, from 7s. 6d. a piece to three or four guineas, excluſive of the very large ones, and thoſe which conſiſt of ſeveral parts. The ſets of *five*, for chimneypieces, are from two guineas, to ſix or eight guineas a ſet.

CLASS XVII.

VASES, PATERAS, TABLETS, &c. *with* ENCAUSTIC PAINTINGS, *Etruſcan and Grecian.*

THE *vaſes* of this claſs, as well as the *paintings*, are copied, with the utmoſt exactneſs, from the antique, as they are to be found in Dempſter, Gorius, Count Caylus; but more eſpecially in the moſt choice and comprehenſive collection

lection of Sir William Hamilton, which, to the honour of the collector and of this nation, and for the advantage of our artists, is deposited in the British Museum.

As it is evident, that the finer sort of Etruscan vases, found in Magna Græcia, are truly of Greek workmanship, and ornamented chiefly with Grecian subjects drawn from the purest fountain of the arts; it is probable that many of the figures and groupes upon them preserve to us sketches or copies of the most celebrated Grecian paintings; so that few monuments of antiquity better deserve the attention of the antiquary, the connoisseur, or the artist, than the *painted Etruscan* and *Grecian vases*.

The art of painting on vases, &c. in the manner of the Etruscans, has been lost for ages; and is supposed, by the ingenious author of the Dissertation on Sir William Hamiltons Museum, (M. D'Hancarville) to have been lost in the time of Pliny. It was given up by all the antiquaries and connoisseurs who spoke upon the subject; and when Sir William Hamilton's book was published (of which a copy was, with a truly liberal spirit, presented to me by Sir Watkin Williams Wynne) that idea was not only confirmed, but such an account given of the difficulties necessarily attending the practice of the art itself, as would have damped all attempts to recover it, if I had not made a considerable progress before I read that discouraging account; for some proof sheets of Sir William Hamilton's work put into my hands by Lord Cathcart, and some original Etruscan vases shewn to my late friend and partner Mr. Bentley and me, by his Grace the late Duke of Northumberland, had previously called my attention to this object.

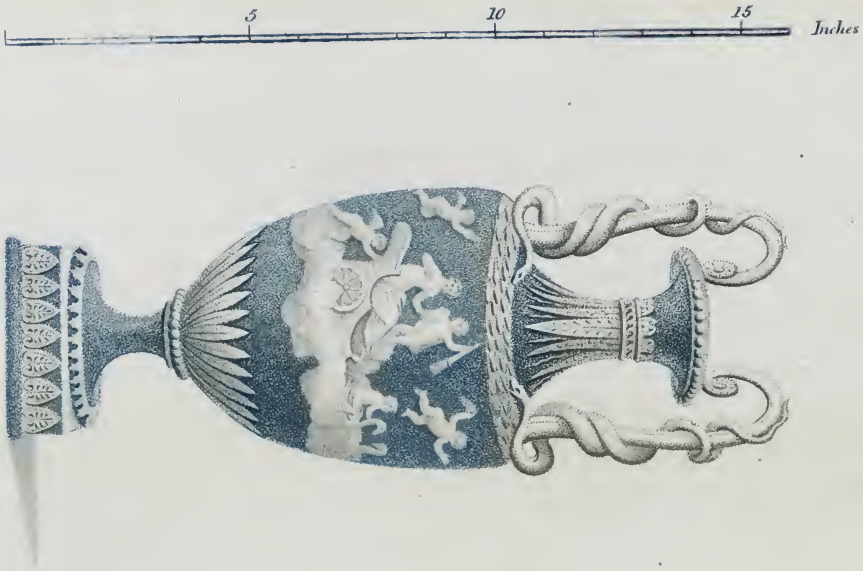
A careful examination of the collections of Etruscan vases that were then in England, convinced me, that there could be no hopes of imitating their paintings with any of our present enamel colours; all the enamels having a *glassy* surface, whilst the Etruscan paintings have a stone-like surface,

face, without any glare or glaſſy appearance. It was plain, that the ſucceſs of any attempt to revive this loſt art muſt depend chiefly upon the diſcovery of a new ſpecies of encauſtic colour, eſſentially different, in its effect, from the enamels now in uſe.

In conſequence of this obſervation, and by a great variety of experiments, the diſcovery has been made. A complete ſet of colours has been produced, equally durable and burnt-in as other enamels, but entirely free from the varniſhed or glaſſy aſpect which, to all perſons of critical taſte, is ſo great an imperfection in the others, and which the artiſts have in all ages ſo earneſtly, and in modern times ſo unſucceſsfully, deſired to avoid. The property upon which this happy effect depends, produces at the ſame time another advantage: the colours never ſpread in the fire or run out of drawing, as the other enamels muſt neceſſarily do, in a greater or leſs degree, in conſequence of their vitrifying and *melting* upon the piece. Theſe colours are ſufficient not only to imitate all the paintings upon the Etruſcan vaſes, but to do much more; to give, to the beauty of deſign, the advantages of light and ſhade in all the variety of colours. Perſons of the moſt refined taſte have acknowledged this to be a higher and more perfect ſpecies of painting than was known to the world before the date of this invention; and therefore it is hardly neceſſary to add, that no art is capable of producing richer or more valuable decorations.

The ingenious experiments of Count Caylus, for recovering the ancient art of making the pictures called *encauſtic* in another branch of painting, had the ſame object as mine in point of taſte, but in other reſpects there is no reſemblance between the two arts: his colours are applied on *canvas* by the mediation of *wax*: mine are *burnt-in* upon *porcelain* by a *red heat*.

It was thought neceſſary to give this ſhort account of an art which is *new* to the public, and which, it is hoped, will appear,


5
10
15
Inches

appear, by the suitable application of it, to merit attention. But a better idea of it than can be conveyed in words, may be obtained by examining the specimens, which have already been honoured with places in the cabinets of most of the princes and amateurs in Europe.

The figures upon these vases are taken as well from gems, antique paintings, and bas-reliefs, as from Etruscan vases; and are executed with great care by the best artists that can be procured. No attention has been spared to render them fit ornaments for the noblest apartments; and considering the great expence and risk attending such delicate subjects, it is hoped the prices will be deemed reasonable.

The vases painted in this way are from 6 or 8 inches to 20 inches high; and in price, from one guinea a-piece to 10 or 12 guineas.

TABLETS, for chimneypieces, for cabinets, and for inlaying, are enriched with the same species of painting. These tablets are, from the bracelet size, to 18 or 20 inches diameter. Some have been made, for that excellent artist Mr. Stubbs, so large as 36 inches, and his exquisite enamels upon them after nature, which have been repeatedly exhibited in the Royal Academy, are evidences of the species and value of the enamel paintings that may be produced upon these tablets.

CLASS XVIII.

VASES, TRIPODS, *and other ornaments, in the jasper with coloured grounds and white bas reliefs. See the Plate.*

AS these are my latest, I hope they will be found to be my most improved work. Verbal descriptions could give

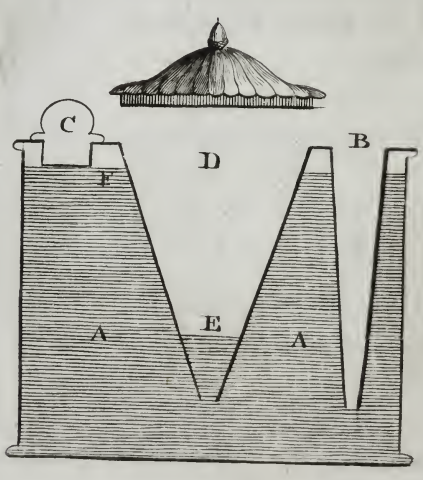
but an imperfect idea of the delicacy of the materials, the execution of the artist, or the general effect; and I must therefore beg leave to refer those who wish for information in these respects, to a view of the articles themselves.

The prices of these vases are nearly the same as those of the high-finished vases with encaustic paintings.

CLASS XIX.

Ink-stands, Paint chests, Eye cups, Mortars *and* Chemical vessels.

DIFFERENT kinds of ink vessels and ink-stands have been made at this manufactory, but the following is presumed to be the best and most convenient that has ever yet been brought into use.



A A, the ink-ciſtern, filled with ink up to F.

B, pen tubes, cloſe at bottom.

C, a ſmall opening into the ciſtern, ſtopped with an air-tight plug.

D, a conical tube, communicating at bottom with the ciſtern, and in which the ink riſes only to E, being kept down, while the aperture C is ſtopped, by the preſſure of the atmoſphere.

When the ciſtern is to be filled, take out the plug C, and pour in ink till it riſes nearly to the top, D and F. The plug being then returned into its place, the ink in the cavity DE may be taken out, or on ſtanding for a few hours it will ſubſide of itſelf to E, eſpecially if warmed a little before the plug is put in.

The advantages of this ink-ſtand are, That the form of the tube DE, through which the pen is dipped prevents, the ſoiling of the pen and fingers:—That the narrow end of this tube below E, prevents the pen from ſtriking againſt the bottom:—That the ink comes in contact with the air only in the ſmall ſpace E; by which means it is prevented from evaporating, growing thick, and ſpoiling, as it does in all the common ink ſtands, where a large ſurface is unavoidably expoſed to the air:—That the ſediment, which the ink may depoſite in ſtanding, will ſettle chiefly on the broad part of the bottom, under the main body of ink; not where the pen is dipped, as the ink there is in ſmall quantity, and continually ſupplied with the fine part from above: — That the veſſel being made of the fine compact black baſaltes, is neither corroded by the ink, nor abſorbs it, nor injures its colour, as the metals uſed for theſe purpoſes do; and that it admits of being finiſhed, in point of workmanſhip, with the higheſt degree of accuracy.

Theſe ink-ſtands are ſold ſeparately, as repreſented in the above plate, or with ſand-boxes wafer-boxes, &c. forming various kinds of uſeful and ornamental ecritoires, as well

in the jaſper of two colours, as in the baſaltes; the prices are from ſixpence, riſing according to the ſizes, forms, and workmanſhip, to two guineas.

The PAINT CHESTS contain ſets of large and ſmall veſſels, and neat pallets, for the uſe of thoſe who paint in water colours: they are ſold from five ſhillings to half a guinea.

The EYE CUPS, for bathing the eyes, are made of the compoſitions imitating variegated pebbles, &c.

The MORTARS, of various forms and ſizes, from *two to thirteen* inches in diameter, outſide meaſure, and from *one and a half to ten* in the clear, are made in the hard porcelain No. 6; a material far ſuperior to all thoſe in common uſe for theſe purpoſes, and nearly equal to agate. The excellence of theſe mortars for chemical and other curious uſes, is already well known; and their valuable properties render them equally deſirable for the purpoſes of the apothecary and of the houſekeeper.

MARBLE mortars are *ſoft* in compariſon with theſe, and a very conſiderable quantity of the ſubſtance of the marble is abraded and mixed with all powders of the hard kind that are ground in them:—they are corroded and diſſolved by all acids; and hence, beſides altering the nature of any acid liquor put into them, by imparting to it as much of their ſubſtance as the quantity of acid requires for its ſaturation, the ſurface of the marble itſelf is rendered rough and cavernulous, and on that account ſtill more liable to be abraded, and very difficult to be made clean:—oils of all kinds are imbibed by them, ſo that whatever follows an oily ſubſtance in ſuch a mortar muſt partake of the ſmell and taſte of the oil.

METALLINE mortars are diſſolved or corroded, not only by acids, but by all ſaline ſubſtances, by ſimple moiſture, and

and by the air; and some experiments lately published by Mr. Blizard have given grounds to apprehend, that even *dry* substances, of the mere *earthy* kind, *void of saline matter*, and of no great *hardness*, will receive, by being powdered in brass or bell-metal mortars, though perfectly clean, a coppery impregnation, sufficient to manifest itself in the common chemical trials, and perhaps not altogether innocent in medicines or in aliments.

From all these imperfections the PORCELAIN mortars are free, and their price is sufficiently moderate to admit of their general use.

This compact hard porcelain is excellently adapted also for evaporating pans, digesting vessels, basons, filtering funnels, syphons, tubes, such as Dr. Priestley uses in some of his experiments instead of gun-barrels, retorts, and many other vessels for chemical uses, which I have made for my friends, of different forms and magnitudes, and with some variations in the composition itself, according to the views for which they were wanted. If, in this department, I should be happy enough to contribute any thing towards facilitating chemical experiments, by supplying vessels more serviceable, or more commodious for particular uses, than are commonly to be met with, my utmost wishes in respect to these articles will be gratified.

CLASS XX.

THERMOMETERS *for measuring strong fire, or the degrees of heat above ignition.*

TO those who are conversant in experimental enquiries, or in the operations of manufactures and arts that are carried on by fire, it is unnecessary to mention the importance of a thermometer, by which the force of fire, in furnaces of every kind, may be accurately measured, and appre-

ciated

ciated in the same denominations, as the lower degrees of heat are by the common thermometers.

Such an instrument I have now the satisfaction of offering to the public. As the thermometer itself is accompanied with a pamphlet explaining its construction and use, and as the results of my experiments, both respecting its construction, and the comparison of its scale with that of Fahrenheit's continued, have been honoured with a place in the *Transactions* of the Royal Society †, it will here be sufficient just to mention the general principles on which it is founded; *viz.* that earthy bodies of the *argillaceous* order have their *bulk diminished by fire* in proportion to the degree of heat they are made to undergo;—and that, consequently, the *contraction* of this species of matter affords as true a measure for strong fire, as the *expansion* of mercury or spirit of wine does for the lower degrees of heat; but with this difference, that the contraction of the argillaceous mass is a *permanent* effect; so that the degree of heat is not here determined by a single transient observation made in the fire itself, but its measure is preserved, and is to be examined when grown cold, or at any future time.

The argillaceous matter is formed into equal small pieces, called *thermometer-pieces*; and one of these, which may be conceived as the detached bulb of a thermometer, is put into the fire that is to be measured, either in a little case made for that purpose, or in the same vessel with the subject-matter of the operation.

A gage, consisting of two rulers fixed on a flat plate, a little nearer together at one end than the other, so as to include between them a long converging canal divided on the side, serves for discovering minute variations in the bulk of the pieces. A raw piece will just enter to o at the wider end of the canal: after it has been in the fire, if it

† Phil. Transact. vol. LXXII, LXXIV, LXXVII.

be

be gently ſlid along till it is ſtopped by the convergency of the ſides, the degree at which it ſtops will be the meaſure of its diminution, and conſequently of the heat which it has undergone.

As the accuracy of the ſcale of the common thermometer depends upon the perfect equality of the bore of the tube from one end to the other, ſo the accuracy of this gage depends upon the perfect ſtreightneſs of its ſides; and the difficulty of obtaining this eſſential condition neceſſarily occaſions a conſiderable enhancement of the price. I have now happily ſucceeded in making gages of the hard ſpecies of porcelain, more perfect than thoſe I can generally procure in braſs: the porcelain ones have the advantage of not being ſuſceptible of any bruiſe or derangement; they may be broken, but they cannot, in this reſpect, deceive.

IF it ſhall appear to thoſe, who may have been pleaſed to attend to the ſtate of this manufactory from its commencement, that it has been in *a progreſſive courſe of improvement*, with reſpect to the taſte and variety of its productions, as well as the quality of the bodies or compoſitions of which they are formed, the proprietor will be highly gratified by their approbation.

He begs leave to obſerve, that a competition for cheapneſs rather than for excellence, a deſire of ſelling much in a little time, without a due regard to the taſte and quality of the productions, is a moſt frequent and certain cauſe of rapid decay both to the fine arts and to manufactures; but that if purchaſers ſhould at any time, under the fallacious appearance of ſaving, prefer *mediocrity*, it would then be impoſſible for artiſts or manufacturers to pay the neceſſary attention

attention to excellence, and conſequently to keep up, much leſs to improve, the quality of their works.

It is obvious, that all works muſt bear a *price* in proportion to the ſkill, the time, the expence and the riſk, attending the invention and execution of them. Pieces which, for theſe reaſons, bear a high price, and are therefore by many called *dear*, are in general, when juſtly eſtimated, the *cheapeſt*, and attended with leſs profit to the maker than thoſe which are *called* cheap.

Perſons not practically converſant in the arts, have ſometimes imagined, that when a model or drawing of a fine form is given, it is as eaſy to make a handſome copy from that model, as to make an ugly copy from an ugly original; not reflecting at the moment, that in the moſt beautiful forms, the ſmalleſt deviation from the outline is more ſtrikingly viſible, and far more diſguſting, than the ſame deviation would be in an ordinary piece. In ornamental vaſes, encauſtic paintings after gems, Etruſcan and Greek vaſes, &c. where every ſingle piece is formed and painted ſolely by the hand of the artiſt, how difficult muſt it be to preſerve, in every piece, the preciſe beauty of the firſt model! and even in caſes where a mould is made uſe of, *that* performs but a ſmall part of the work: ſo much time and attention, in undercutting the draperies, &c. ſuch delicate retouchings with the modelling tools, are ſubſequently neceſſary for producing a finiſhed piece, that a common workman will turn a dozen of pieces out of his hands, finiſhed in an ordinary way, before a ſuperior artiſt, whoſe time is of courſe more valuable, can give the laſt finiſh to a ſingle one, though the mould be the ſame for both.

That beautiful forms and compoſitions never were, nor can be, made in a little time or at a ſmall expence, in any

age

age or country, is ſo fully known to thoſe whom the proprietor of this manufactory has the honour of ſerving, that it is unneceſſary to dwell upon the ſubject. He will only add, that ſo long as he enjoys the encouragement and ſupport from his illuſtrious patrons and cuſtomers, which he has hitherto done, and for which he now begs leave to return his humble and moſt grateful acknowledgements, he will continue his beſt endeavours to render his works in ſome meaſure worthy of that notice and patronage; and will much rather give up the making of any particular article altogether, than ſuffer it to be degraded.

FINIS.

The QUEEN'S WARE of Mr. WEDGWOOD's manufacture, with various improvements in the table and desert services, tea equipages, &c. continues to be sold as usual at his warehouse in GREEK STREET, SOHO; and at no other place in London.

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